

ON FREE VIEW  
FROM THURSDAY, MARCH FIFTH  
UNTIL THE DAY OF SALE, INCLUSIVE  
FROM 9.00 A.M. UNTIL 6.00 P.M.

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THE  
EDWARD COLONNA  
COLLECTION OF  
JAPANESE PRINTS

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UNRESTRICTED PUBLIC SALE  
ON THE EVENINGS OF MARCH 9TH, 10TH, 11TH  
AND 12TH  
BEGINNING PROMPTLY AT 8 O'CLOCK  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK

1098



CATALOGUE  
OF  
MR. EDWARD COLONNA'S  
VEN  
COLLECTION OF  
RARE JAPANESE PRINTS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
AT THE AMERICAN ART GALLERIES  
ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
OF THE AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK : 1908

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Astor Place, New York

## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.  
THOMAS E. KIRBY, AUCTIONEER.

10/31/21/18



## PREFATORY NOTE

AT a time when the stream of genuine old prints which has been steadily flowing from Japan to Paris for about forty years is visibly drying up, it is interesting to know that America can still draw choice refluxing supplies from the great storehouse of France. Mr. Colonna has brought us this large, comprehensive and brilliant collection from the overflow of Europe, reflecting all the dominant tastes of the French collectors; and it has been an interesting task to set such a comprehensive mass into approximate chronological order. Although the collection is weak in *sumi-ye* and *tan-ye* prints of the earlier periods, and deliberately exclusive of much of nineteenth century work, it is peculiarly rich in examples of the great middle period, from Meiwa to Kwansei (1764 to 1800); in the works of Harunobu, Koriyasai, Shigemasa, Shunsho, Kiyonaga, Yeishi, Utamaro and Toyokuni. Of nineteenth-century work the chief examples are in the form of *surimono*, cards most carefully printed in brilliant colors on soft paper, a form of print rarely seen here in such fine early impressions. In average quality the collection stands high, and affords to scholars an interesting opportunity for wide comparative study.

ERNEST F. FENOLLOSA.





# CATALOGUE

## FIRST EVENING'S SALE

MONDAY, MARCH 9TH, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

1—OKUMURA MASANOBU.

*Francis Lathrop*

13.00

Fine early outline print in ink. Street scene, entrance to a theatre. This is in the earliest style of the artist. About 1705.

2—TORII KIYONOBU.

*H. Wunderlich*

8.00

Very early print of a lady and attendant. The print was originally in black and white, and shows the style of this artist. About 1705.

3—OKUMURA MASANOBU.

*C. F. Bishop*

7.00

Early print, originally in black and white, of a comic group in a street procession. The color has been afterward added by the hand of some possessor. About 1807.

4—OKUMURA MASANOBU.

*H. E. Field*

6.00

At this period the prints are all in black and white, or just touched with orange. About 1710.

5—OKUMURA MASANOBU

*H. Hunderlich*

5.00

Comic group of the God of Wealth producing coins from his mallet. This was also a black and white print, the color having been added by a later hand. About 1712.

6—TORII KIYONOBU.

Group of three actors in tragic part. Black and white print of about 1712.

37.50

7—OKUMURA MASANOBU.

*Yamanaka*

Very large typical print of two figures, male and female, tinted with red lead. This is the first method of regularly coloring a whole edition by hand. The name of the style is tan-ye, tan being the Japanese term for red lead. This is a finely preserved example of the type. Date about 1715.

8—TORII KIYONOBU.

Dancing male figure with a drum. The lines of drapery and the soft colors are very beautiful. The figure only is printed, the tree having been added by the hand of some later possessor. From this time on the outlined prints are regularly colored by hand, but with a richer scheme than that of the red lead. About 1720.

21.00

9—TORII KIYOTOMO.

*H. G. Henderson*

Actor with an umbrella. The Torii School had a monopoly of the prints of actors. This artist is an early pupil of the founder, Kiyonobu. The soft pearly colors of this print are notable. About 1720.

10—TORII KIYONOBU.

C. F. Bishop

Two girls burning letters in a brazier. The color is extremely rich, the dark black and the gold on the brazier having been mixed with lacquer. Hence the name Urushi-ye, or lacquered picture, which the hand-colored prints now assume. About 1720.

11—OKUMURA MASANOBU.

H. Wunderlich

Comic design of Ebisu, one of the gods of good luck. The pattern on his dress is made with the characters of a poem. About 1720.

12—OKUMURA MASANOBU.

Joseph Howard

Design of the God of Wealth, Daikoku, seated upon bags of treasure. The bamboo and pine show that this is a New Year's card. Date about 1720.

13—OKUMURA MASANOBU.

Francis Lathrop

The great warrior Benkei holding the gate. This is an Urushi-ye of about 1720.

14—OKUMURA TOSHINOBU.

F. N. Henter

Brilliant Urushi-ye of three figures at entrance of a shop. Toshinobu is the principal pupil of Masanobu. Date about 1722.

15—OKUMURA TOSHINOBU.

C. F. Bishop

Fine design of three girls in pyramidal composition. Date about 1725.

16—NISHIMURA SHIGENOBU.

H. G. Henderson

Tall girl tying her obi. This rare artist was probably a pupil of Masanobu. Date about 1725.

17—NISHIMURA MAGOSABURU.

*H. G. Henderson*

7.00

New Year scene at the theatre. Very brilliant Urushi-ye of two figures. This artist is probably a young son of Shigenobu. Date about 1730.

18—TORII KIYOTOMO.

*C. F. Bishop*

10.00

Group of three figures. Date about 1720.

19—TORII KIYONOBU.

The founder of the Actor School. Typical Urushi-ye of male actor. Date about 1722.

8.00

20—TORII KIYONOBU.

*H. G. Henderson*

Fine design of a tall actor with large sleeves. The angular lines and masses are very striking. Date about 1725.

21—TORII KIYONOBU.

*H. E. Field*

8.00

Two actors crossing a bridge. Late Urushi-ye style. About 1735.

22—TORII KIYONOBU.

*Yamanaka Geo.*

11.00

Group of figures at entrance to a house. This also is a theatrical scene. Date about 1740.

23—TORII KIYONOBU.

*F. M. Hemmer*

9.00

Tall figure of a woman with long sleeves. This is in the very latest style of Urushi-ye. About 1741.

24—TORII KIYOMASU.

*F. M. Hemmer*

22.00

Very noble design of a girl carrying a spray of the Tanabata bamboo. The contrast of the blacks, reds and yellows is very brilliant. Kiyomasu is probably the younger brother of Kiyonobu, and quite his equal in the development of the Torii School. Date about 1725.

25—TORII KIIYOMASU.

H. E. Field

5.00 Male figure, actor with umbrella and cane. Date about 1730.

26—TORII KIIYOMASU.

H. E. Field

5.00 Urushi-ye showing a theatrical dance. Date about 1735.

27—TORII KIIYOMASU.

H. Ushima

6.00 Large head of actor with tragic grimace. Date about 1735.

28—TORII KIIYOMASU.

Fine late Urushi-ye of a female figure. Date about 1738.

H. E. Field

29—TORII KIIYOMASU.

Urushi-ye of three figures, with Fuji-yama in background. Date about 1740.

30—TORII KIIYOMASU.

The beginning of landscape design in the hand-colored prints. This is still an Urushi-ye. This composition shows travellers caught in a shower. Date about 1741.

H. E. Field

31—TORII KIIYOMASU.

Fine Urushi-ye of seated girl with box of fans. The rich composition of the curves in garments and trees is noticeable. Date about 1725.

32—TORII KIYOMASU.

*Larston Parker*

17.00

A new era in Japanese prints now begins with the discovery of printing the colors from blocks, instead of applying them by hand. At first only two colors are used, green and a pale rose. From the name of this rose, beni, this style of print takes its name, beni-ye. It commences about 1742, and its masters are the same men who have been producing the Urushi-ye. The earliest beni designs are in very delicate tones. This is a very early, delicate example, the lines being finely composed. Date about 1743.

33—TORII KIYOMASU.

*H. E. Field*

6.00

Actors, showing domestic scene near balcony. The rose color is here so faint as to be just perceptible. Date about 1745.

34—TORII KIYONOBU.

*H. G. Henderson*

6.00

Two actors in domestic scene, with fine composition. A delicate olive has been substituted for the green tone. Date about 1744.

35—TORII KIYOMASU.

*F. W. Hunter*

8.00

Strong beni-ye print of actor by seashore. The tone of the green has now become stronger. Date about 1750.

36—TORII KIYOMASU.

*H. E. Field*

6.00

Brilliant beni-ye print of two wrestlers and umpire. Date about 1752.

37—OKUMURA MASANOBU.

*Larvton Parker*

130.00

Very remarkable print of an uncut beni-ye triptych. These beni-ye prints were generally printed three on a sheet, and afterwards cut. It is very rare now to find such groups in their original unity. This is the same Masanobu whose work began our list forty years before. He is now an old man, but in his designs of girls the great beauty of the lines of drapery, the sweetness of the faces, and the delicate disposition of the two colors far surpass the contemporary work of the rival Toriis. This is one of his most beautiful compositions. Date about 1745.

38—OKUMURA MASANOBU.

*Larvton Parker*

60.00

Very large, fine and rare beni-ye, showing an unsymmetrical composition of five figures against an architectural background. The size of the sheet is that of an uncut triptych, but here the three groups have been thrown into a single unified composition. Japanese color-printing in two tones cannot go beyond this design. Date about 1747.

39—ISHIKAWA TOYONOBU.

*F. N. Gookeri*

12.00

Small print of a young girl heating water for tea in the open air. This coloring has much of the delicacy of the artist's master, Masanobu. It was Toyonobu who carried on the latter's style after his death, in 1752. Date about 1748.

40—ISHIKAWA TOYONOBU.

*F. N. Gookeri*

200.00

Fine and rare large beni-ye of two figures, a young boy and a young girl, walking under an umbrella. The fine composition of the two costumes has its parts differentiated by the clear handling of the basic reds and greens. Date about 1752.

41—TORII KIYOMITSU.

*Lawton Parker*

55.00

Fine and rare large beni-ye of two boys pumping water into an aquarium. Here the green and red have been so superposed upon the rocks as to produce a third color. Kiyomitsu became the head of the Torii house after the death of Kiyomasu, about 1756. This print is to be dated about 1754.

42—TORII KIYOHIRO.

*F. W. Hunter*

22.00

Young Samurai, with female attendant holding an umbrella. The charming slenderness and action of the figures here foreshadows the style of Harunobu. Kiyohiro appears to have been a younger brother of Kiyomitsu. Date about 1750.

43—TORII KIYOHIRO.

*H. G. Henderson*

10.00

Charming beni-ye of mother and child. The splendid drawing of the tree in green is noticeable. Checks now become fashionable for patterns. Date about 1752.

44—TORII KIYOMITSU

*H. W. Wunderlich*

7.00

Interesting design of actor dancing on the shore. The prow of a boat is finely drawn in the distance. Kiyomitsu here gives us something of the soft dilution of the two colors with white characteristic of Masanobu. Date about 1750.

45—TORII KIYOHIRO.

Male actor with sword. The larger pattern is of a later date. About 1755.

8.00

46—TORII KIYOMITSU.

*H. C. Field*

Two actors caricaturing the Buddhist deities Manju and Fugen. Date about 1756.



47—TORII Kiyohiro.

6.00 Male actor with sword. Date about 1756.

*F. N. Hunter*

48—TORII Kiyomitsu.

9.00 Fine group of three actors. Here the resources of color effect obtainable by the contrasts of two colors variously disposed is carried to its extreme. Date about 1757.

*F. N. Hunter*

49—TORII Kiyomitsu.

Young girl walking in the street with a doll. Kiyomitsu now tries a new style of making softer and broader effects with his colors. Here, for example, the outer garment has a green ground, its lining red. His lines also become more graceful. About 1758.

*F. N. Hunter*

50—TORII Kiyomitsu.

11.00 Fine figure of an actor as Ronin, still in two tones. Kiyomitsu now achieves softness by substituting a warm gray for the traditional green. Date about 1758.

51—TORII Kiyomitsu.

10.00 Actor with two swords. In this year Kiyomitsu makes a striking change in Japanese prints by adding a third color-block. In this case he has made the third a soft yellow, thus enriching the effects of gray and rose. The lines also have become very beautiful. Date about 1748.

*F. N. Hunter*

52—TORII Kiyomitsu.

Male actor with single sword. Beni-ye in three tones. Date about 1759.

53—TORII KİYOMITSU. *H. E. Field*  
 5.00 Male actor with two children. The dark green is here re-introduced. Date about 1759.

54—TORII KİYOMITSU.  
 Actor with an umbrella. The third tone is here used upon the umbrella, and in superposition with the red to produce an olive-green upon the rock. Date about 1760. *Joseph Doud*

55—TORII KİYOMITSU.  
 Warrior throwing a bale of rice. Two olives are here used with the reds. Date about 1760.

56—ISHIKAWA TOYONOBU. *H. E. Field*  
 9.00 Tall, narrow print of a child appearing to its mother through a hole in a temple pillar. Beni-ye in three tones. About 1761.

57—TORII KİYOMITSU. *H. E. Field*  
 5.00 Fine figure of woman holding a suit of armor. A kakemono painting of Fuji hangs on the tokonoma behind. Date about 1762.

58—TORII KİYOMITSU. *H. E. Field*  
 6.00 Two actors representing warriors in strife. The banners of a Daimio's procession show over the crest of a hill behind. The gray and beni have been used to tint the actor's flesh. A strong print of about 1762.

59—TORII KİYOMITSU. *H. G. Henderson*  
 6.00 Delicate figure of a woman with morning-glories and iris for patterns on her dress. Kiyomitsu's style becomes more and more delicate as the important year of 1765 is approached. Date about 1763.

60—TORII KIYOMITSU.

*H. E. Field*

9.00

Very fine, tall, narrow print of a male seller of fans. The lines have become very noble, and the tones as clear as those of Harunobu. Date about 1764.

61—SUZUKI HARUNOBU.

*Larvton Parker*

50.00

Very rare and beautiful print in polychrome. A young girl walks in a corridor and a glimpse of a landscape is got through a window. In this year the greatest innovation is made in Japanese prints. Up to this time we may call them primitives. But from now on as many color-blocks are used as the artist desires, each subject, as sky, hills, wall and mats, having its separate tint in addition to those of the garments. In these early polychrome prints the tints are very soft, and the lines of the dress still more graceful than those of Kiyomitsu. This is a charming specimen. Date, 1765.

62—SUZUKI HARUNOBU.

*G. F. Bishop*

27.00

Young woman weaving cloth in a hand loom, while a mischievous boy entangles the threads about her foot. In this year Harunobu tried the experiment of various tints for his grounds. It is the charming genre spirit of his groups that has made Harunobu so famous. Date, 1766.

63—SUZUKI HARUNOBU.

*Francis Lathrop*

22.00

Delicate Chinese landscape in soft tones. This is the first of pure landscapes in the Japanese prints. Date about 1767.

64—SUZUKI HARUNOBU.

*A. A. Pope*

67.00

Landscape with Chinese pagodas. Date, 1767.

65—SUZUKI HARUNOBU.

*Yamanaka*

22.00

Two girls engaged in domestic duties. The silhouette of the girl sewing is specially charming. Date, 1767.

66—SUZUKI HARUNOBU.

*H. E. Field*

17.00

Very brilliant print of a small boy playing tricks upon his sleeping sister. Another standing girl looks on with amusement. The architectural accessories of plaster walls, window, lacquered stand and stove with kettle are powerfully treated. Here a new dark ochre red is used for the lacquer. Date, 1767.

67—SUZUKI HARUNOBU.

*O. Furukawa*

17.50

Charming scene of a young girl looking through a lens at a landscape drawing reflected in a mirror. The figure of a standing boy is charming. Date, 1767.

68—SUZUKI HARUNOBU.

*O. Furukawa*

17.50

Young man riding upon a lion, in travesty of the Buddhist deity Mouju. Date, 1767.

69—SUZUKI HARUNOBU.

*Larston Parker*

37.50

Companion piece, somewhat cut down, of a boy riding upon a white elephant, in travesty of the Buddhist deity Fugen. The azalea flowers in the background are rarely drawn in Japanese art. Date, 1767.

70—SUZUKI HARUNOBU.

*F. N. Gookin*

110.00

Young girl with straw cape searching for the young bamboo sprouts in deep snow. The softness of this print is due to the general absence of black lines. Date, 1767.

71—SUZUKI HARUNOBU.

*H. Wunderlich*

15.00 Charming tall composition of a standing woman and a seated girl. Date, 1767.

72—SUZUKI HARUNOBU.

*O. Furushima*

20.00 Charming square print of a young girl arranging a child's hair. The several tones of the ground are deliciously soft. Date, 1768.

73—SUZUKI HARUNOBU.

*C. F. Bishop*

55.00 Woman asleep near the fire-box, with a cat in her lap. A child has put her companion up to tying her sleeve to the wall. Shadows of figures are seen through the translucent paper doors in the adjoining room. Date, 1768.

74—SUZUKI HARUNOBU.

*H. Wunderlich*

12.00 Group of three figures—man, woman and child—upon the balcony of a temple. Here a strong treatment of blacks is used. Date, 1768.

75—SUZUKI HARUNOBU.

*C. F. Bishop*

12.50 Very charming and well-preserved print of three figures, a boy and two girls seated under a kotatsu. The sliding doors of the window thrown ajar show a beautiful distant river landscape in snow. The colors are most delicate.

76—SUZUKI HARUNOBU.

*C. F. Bishop*

55.00 Very charming group of two girls and a boy gathering tea-leaves. Here Harunobu, as in much of his later work, allows a soft green to predominate. The innocent faces of the girls are in his most charming manner. Date, 1768.

77—SUZUKI HARUNOBU.

*B. F. Bishop*

35.<sup>00</sup>

Interesting landscape of a boy and a girl looking down from a temple balcony upon a river and its farther shore. Date, 1767.

78—SUZUKI HARUNOBU.

*Joseph Howard*

22.<sup>00</sup>

Two young ladies in court costume. In the background tones Harunobu has made experiments with lead colors. About this date he begins to use a soft pink (diluted red lead) for the color of wood in his balconies. Date, 1768.

79—SUZUKI HARUNOBU.

*Yamanaka*

15.<sup>00</sup>

Bright colored print of a comic scene of the god Yebisu sitting at the entrance of a shop. Three tones of red and three tones of green are here juxtaposed. Date, 1768.

80—SUZUKI HARUNOBU.

*Lawton Parker*

75.<sup>00</sup>

Strong print of a young man leading a white cow under a cedar tree. The tones are broadly distinguished. Date, 1768.

81—SUZUKI HARUNOBU.

*Yamanaka*

15.<sup>00</sup>

Three small boys mimicking a Shinto ceremonial rite in a temple yard. One of them wears a comic mask, one beats a drum and the third plays a flute. Date, 1768.

82—SUZUKI HARUNOBU.

*Yamanaka*

22.<sup>50</sup>

Famous fight between the giant Benkei and the young Yoshitsune (Uchiwaka) on the Kioto bridge. The costumes are strongly differentiated in color. Finely preserved. Date, 1767 or 1768.

83—SUZUKI HARUNOBU.

*Lawton Parker*

100.00 Very beautiful composition of a young girl seated on a window ledge, and a boy kneeling on the floor looking at books of romantic prints. The wooden sliding doors behind are painted with mandarin ducks, the symbol of love. It is in such pictures of romantic love between the very young that Harunobu reaches his highest charm. The background alone has five distinct ground tones. Date, 1768.

84—SUZUKI HARUNOBU.

*Yamanaka*

30.00 Two girls engaged in the domestic service of beating and folding cloth. Small painted panels are pasted on the sliding doors. Date, 1768.

85—SUZUKI HARUNOBU.

*Lawton Parker*

50.00 Most beautiful print of the famous battle incident between Kumagai and Atsumori in the Heike wars. The rich warm ochre red contrasted with the pearly pinks and olives is most beautiful. Three distinct tones of yellow also are used beside a flesh tint on the elder warrior's face. Date, 1768.

86—SUZUKI HARUNOBU.

*G. Tsubushima*

15.00 Group of belle, two child attendants and an old servant. Here Harunobu tries the experiment of breaking many colors against each other. The figures now begin to grow taller, the heads longer and the flare of the hair dressing wider. Date, 1769.

87—SUZUKI HARUNOBU.

*Yamanaka*

10.00 Charming print of a small girl helping an elder with her broken clog. The figure of the small boy with a bottle is most delicate in color. Date, 1769.

88—SUZUKI HARUNOBU.

*Larson Parker*

70.<sup>00</sup> Charming print of a young girl trying to rescue a letter from a boy. The embossing on the white garment is noticeable. Date, 1768 or 1769.

89—SUZUKI HARUNOBU.

*O. Furukushima*

27.<sup>50</sup> Strong comic design of a girl shaving the head of the kneeling God of Longevity. The tones of the ground are yellow, green, strong orange and a transparent blue. Against these come out clear crimsons, purples and cool greens. Date, 1769.

90—SUZUKI HARUNOBU.

*B. F. Bishop*

27.<sup>00</sup> Charming print of two girls reading a letter, upon whom a boy standing under an umbrella in the rain peeps through the window. The treatment of the figured straw matting in soft yellow-green strangely harmonizes with the dark ochre reds of the window. Date, 1769.

91—SUZUKI HARUNOBU.

*Yamanaka*

42.<sup>00</sup> Very beautiful delicate print of a young gentleman disguised as a traveller, whose face is revealed to the girl at the door by its reflection in a copper dish of water. The tall figures are most graceful, and the colors soft and velvety. Date, 1769.

92—SUZUKI HARUNOBU.

*Yamanaka*

20.<sup>00</sup> Charming print of two girls taking a music lesson. A glimpse of boats at night on the river is given through a window. Date, 1769.

93—SUZUKI HARUNOBU.

*B. Wunderlich*

10.<sup>00</sup> Tall pillar print (kakemono-ye) of a young boy in the guise of an itinerant fan seller. Fine color. Date, 1769.



94—SUZUKI HARUNOBU.

*F. W. Gookeri*

30.<sup>00</sup> Visit of a young man to a shop where brushes and ink are sold. Brilliant color. Date, 1769.

95—SUZUKI HARUNOBU.

*F. B. Pratt*

55.<sup>00</sup> Beautiful group of girls in a corner tea-house looking out upon the Sumida river at night. At this date Harunobu begins to make his figures much taller and slimmer. The blacks are used with strong effect. Date, 1770.

96—SUZUKI HARUNOBU.

*Samuel Scham*

27.<sup>00</sup> Allegory of a Japanese girl in a boat holding up an Ukiyo-ye painting, and of a Chinese sage in a Chinese boat holding up a modern Bunjinga painting. This doubtless typifies a choice of schools, with a decided moral significance. Date, 1770.

97—SUZUKI HARUNOBU.

*Yamamoto*

25.<sup>00</sup> Very fine design of three girls at the entrance of a house. The strong reds and blacks of the garments well contrast with the cool greens and blues of the architectural background. The heads are noble examples of Harunobu's late manner. Date, 1770.

98—SUZUKI HARUNOBU.

*C. L. Wright*

15.<sup>00</sup> Tall kakemono-ye of young girl with a fan. The olive colors in the striped garment are charming. Date, 1770.

99—SUZUKI HARUNOBU.

*H. Wunderlich*

10.<sup>00</sup> Young man riding across a bridge on a horse. This unusual subject cuts very noble angles upon the ground of the kakemono-ye. Date, 1770.

- 100—SUZUKI SHUNJI. *F. Lathrop*  
 22.00 Kakemono-ye of young boy and girl. This artist is doubtless a pupil of Harunobu. Date, 1770.
- 101—HARUSHIGE. *Lawton Parker*  
 17.00 Very beautiful print of three boys acting a matsuri dance. The brilliant greens beautifully harmonize with the three soft reds. This is one of Harunobu's chief pupils. Date about 1769.
- 102—KOMAI YOSHINOBU. *Lawton Parker*  
 22.00 Pupil of Shigenaga and Harunobu. Very distinguished print of a seated young man playing on a clarinet. The glimpse of the garden is charming. Not inferior to the most delicate conception of Harunobu. Date, 1770.
- 103—ISHIKAWA TOYOMASA. *F. Lathrop*  
 12.00 Boys looking at a reflection of Fuji in water. Toyomasa is either a son or pupil of that Toyonobu whose chief work was done among the primitives, before 1765; but he here catches his coloring from Harunobu. Date about 1770.
- 104—ISHIKAWA TOYOMASA. *H. Wunderlich*  
 15.00 Delicately colored allegorical scene of boys and rats. Date about 1768.
- 105—KORIUSAL. *Ger. Buse*  
 8.00 Principal pupil and successor to Harunobu. Boy and girl gazing from balcony. Date, 1767.
- 106—KORIUSAL. *G. F. Bishop*  
 20.00 Girl looking at vision of man issuing from a shell. Well preserved. Date, 1768.

107—KORIUSAI.

Girl dreaming of meeting a spirit in the clouds.

17.50 Date, 1768.

C. F. Bishop

108—KORIUSAI.

Girl dreaming of a masked robber. Date, 1768.

12.00

109—KORIUSAI.

Kakemono-ye; surreptitious reading of a letter.

10.00 1768.

H. Wunderlich

110—KORIUSAI.

Kakemono-ye. Charming family scene with young infant. 1768.

9.00

H. E. Field

111—KORIUSAI.

Kakemono-ye. Girl returning a boy's lost kite. Charming composition. 1768.

9.00

H. Ushunia

112—KORIUSAI.

Kakemono-ye. Samurai led by a girl with lantern. 1769.

6.00

H. Wunderlich

113—KORIUSAI.

Kakemono-ye. Girl dreaming of a walk in snow with her lover. 1769.

8.00

John D. Rockefeller Jr

114—KORIUSAI.

Kakemono-ye. Very graceful composition of a boy and girl under a cherry tree. 1770.

75.00

F. W. Gookni

115—KORIUSAI.

Kakemono-ye. Girl dreaming of leaping into the arms of her lover. 1771.

22.00

John D. Rockefeller Jr

116—KORIUSAI.

7.00 Kakemono-ye. Tall young man with a hawk. 1771. *F. Lathrop*

117—KORIUSAI.

12.00 Brilliant small square print. The embrace. 1772. *H. E. Field*

118—KORIUSAI.

6.00 Kakemono-ye. Girl and child walking by a castle wall. 1773. *John W. Rockefeller*

119—KORIUSAI.

7.00 Small square print. Warrior on horseback under a bridge. Beautiful quality of line and color. 1774. *C. F. Bishop*

120—KORIUSAI.

6.00 Kakemono-ye. Reading the letter. 1776 or 1777. *R. C. Gilderleeve*

121—KORIUSAI.

11.00 Kakemono-ye. Girl and attendants. The orange lanterns against the black night above are very fine. 1776 or 1777. *H. W. Wunderlich*

122—KORIUSAI.

9.00 Large square print. Yedo belle and two girl attendants. Typical print of 1777. *F. N. Hunter*

123—KORIUSAI.

6.00 Kakemono-ye. Fine composition of young man and woman. 1776 or 1777. *F. N. Goehri*

124—KORIUSAI.

Small square print. Wrestlers. 1777.

125—KORIUSAI.

6.00 Small square print. Girl hanging clothes on rack. 1777. *F. N. Hunter*

126

126—KORIUSAI.

Small square print. Mother bringing a doll to a child. A girl attendant brings in fish on a tray. Rare design. 1778.

127—KORIUSAI.

Small square print. Girl writing letter. 1778.

*F. N. H. Winter*

128—KORIUSAI.

Kakemono-ye. Tall belle and young girl attendant. 1779.

129—KORIUSAI.

Kakemono-ye. Young man with hawk. 1778 or 1779.

*Mrs. Robert J. Patterson*

130—KORIUSAI.

Kakemono-ye. Tall belle with attendant. 1779.

131—KORIUSAI.

Kakemono-ye. Belle and attendant. The light tones on the latter's dress are very charming. 1779.

*K. Uehira*

132—KORIUSAI.

Large square print. Belle and two attendants. 1779.

133—KORIUSAI.

Large square print. Rich composition of four belles and two attendants. 1780.

*Mr. Ferdinand*

134—KORIUSAI.

Large square print. Composition of one belle and four attendants. 1780.

*F. N. Gookin*

135—UTAGAWA TOYOHARU.

Small print of girl and attendant holding a New Year's battledore. Toyoharu is the most famous pupil of Ishikawa Toyonobu. Date, 1772.

*H. W. Wunderlich*

9.00

8.00

12.00

6.00

7.00

6.00

136—KITAO SHIGEMASA.

*H. Mansfield*

5.00

Actor print. This artist began in the days of the primitives as fellow-pupil with Harunobu of Shigenaga. This is a beni-ye print in three tones. Date, 1763.

137—SHIGEMASA.

*F. N. Hunter*

8.00

Actor with bamboo and pipe. Beni-ye in three tones. About 1762.

138—SHIGEMASA.

" " "

6.00

Actor print of young man. Rich beni-ye in three tones. About 1764.

139—SHIGEMASA.

*L. F. Bishop*

50.00

Rare print of landscape design and figures made without any black lines. The softness of their impression is parallel with the experiments of Harunobu in 1765.

140—SHIGEMASA.

*L. F. Bishop*

4 2.00

Companion piece. Gentleman playing football. Delicate experiment of 1765.

141—SHIGEMASA.

Small, square print. Daimios seated near garden lake under wistaria vine. Beautiful design. Date about 1767.

5.00

142—SHIGEMASA.

*H. Wunderlich*

Kakemono-ye. Girl watching warrior shoot an arrow at a giant centipede. Strong drawing of about 1767.

143—SHIGEMASA.

Small, square print. Children catching fire-flies in a garden. 1768.

10.00

144—SHIGEMASA.

*H. E. Field*

Small, square print. Group at a street shop. 1768.

8.00 { 145—SHIGEMASA.

Small, square print. Brilliant group of four young people at a cherry picnic. 1768.

*Geo. Busse*

16.00 { 146—SHIGEMASA.

Tall, narrow print. Battle scene on boats. 1766.

16.00 { 147—SHIGEMASA.

Gathering mulberry leaves for silk-worms. Design of 1773.

*F. N. Hunter*

16.00 { 148—SHIGEMASA.

Same set. Gathering mulberry leaves for silk-worms. 1773.

10.00 { 149—SHIGEMASA.

Very fine print of children playing with a toy dog. From this date Shigemasa makes a specialty of drawing boys. 1770.

*Yamamoto Kō*

6.00 { 150—SHIGEMASA.

Group of six small boys playing. 1772.

*F. N. Hunter*

6.00 { 151—SHIGEMASA.

Group of four boys playing under a maple tree. Clear, strong print. About 1773.

*C. F. Bishop*

8.00 { 152—SHIGEMASA.

Small, square print. Three boys on shore collecting pine leaves. About 1774.

*C. F. Bishop*

8.00 { 153—SHIGEMASA.

Fine group of six boys dancing. Finely preserved. About 1774.

6.00 { 154—SHIGEMASA.

Small, square print. Girl embarking in boat. About 1775.

*Geo. Busse*

155—SHIGEMASA.

*Geo. B. Morse*

6.00

Companion-piece to the preceding. Girl standing by river. About 1775.

155A—SEIRO BIJIN AWASE.

*F. N. Gookin*

80.00

The plates of the famous illustrated book mounted on separate sheets. By Shunsho and Shigemasa in collaboration. The text is bound into one volume.

Japanese book designing always lagged a little after the technical advances in single-sheet printing; and for some years after Harunobu's polychrome innovations of 1765 the greater part of publishers' illustrations still remained in the form of monochrome, and chiefly in outline. But shortly after Harunobu's death it occurred to these two of his successors to put into elaborate books the full color designs of the new method. The first of such books illustrated Silk Culture, about 1773-74; the second, a far larger and finer experiment, resulted in this, the most beautiful of all Japan's illustrated volumes. The artists did not collaborate on a single plate, but divided the number of plates into two nearly equal portions. Shunsho's designs can just be distinguished from Shigemasa's by the slightly longer heads and looser drawing; yet the unity of effect which they achieved is very remarkable. The pure curvature of line in the draperies and the composition of the figures reach these artists' highest mark; the peculiar form of the women's hair arrangement of this year is most picturesque; the color schemes are varied, full, glowing yet soft; and the finest qualities of paper and manipulation were used in the printing. The date as given in the book is 1776, but it is probable that some of the designs at least were executed during the previous year.



156—SHIGEMASA.

5.00 Large, square print. Group of men catching storks by the seashore. Fine drawing and color. About 1778.

H. E. Field

157—KITAO MASANOBU.

10.00 The principal pupil of Shigemasa. Small, square print. Three figures in landscape. Strong composition. 1777.

F. W. Hunter

158—KITAO MASANOBU.

6.00 Small, square print. Girl hanging up a kakemono. 1778.

" " "

159—KITAO MASANOBU.

21.00 Very fine, brilliant design of two figures, a man and woman, looking through window at snow-clad Fuji. Very brilliant and original coloring, and in perfect condition. About 1779.

Yamanaka Co.

160—KATSUKAWA SHUNSHO.

6.00 Actor print. Brilliant colors. Parallel in time with the Harunobu-Koriusai series and the Shigemasa series lies another series, mostly of actor prints by Shunsho and his disciples, from 1765 to 1785. This is about 1770.

H. E. Field

161—SHUNSHO.

5.00 Kakemono-ye. The Chinese general, Kan-u. About 1771.

H. E. Field

162—SHUNSHO.

Actor print. Chinese subject. About 1771.

163—SHUNSHO.

Kakemono-ye. Reading a letter. About 1772.

Ger. Busse

7.00 - 160 A - Samuel Isham

6.00 { 160 B.  
160 C.

C. F. Bishop

164—SHUNSHO.

11.<sup>00</sup>

Actor print. Girl with a bucket. About 1772.

*F. N. Gookin*

165—SHUNSHO.

9.<sup>00</sup>

Actor print. Man with a cock. About 1776.

*H. E. Field*

166—SHUNSHO.

Large, square print. Two fine figures of dancers. About 1776.

167—SHUNKO.

22.<sup>00</sup>

Principal pupil of Shunsho. Fine actor figure of girl. About 1776.

*Lawton Parker*

168—SHUNJO.

Pupil of Shunsho. Beautiful mellow actor print of girl with hat of a court musician. 1777.

169—SHUNSHO.

16.<sup>00</sup>

Actor on bridge. About 1777.

*F. N. Hunter*

170—SHUNKO.

Large, square print. Actors, male and female. About 1778.

171—SHUNKO.

10.<sup>00</sup>

Beautiful mellow actor print of female figure. About 1779.

*H. E. Field*

172—SHUNZAN.

Originally pupil of Shunsho. Group of musicians at a matsuri, and small dancer. 1779.

173—SHUNKO.

12.<sup>00</sup>

Actor print. Woman and child. About 1780.

*F. N. Hunter*

174

174—SHUNKO.

Actor print. Young girl and drum. About 1780.

175—SHUNSEN.

6.00 Pupil of Shunsho. Fine mellow actor print of Samurai with helmet. About 1784. *H. E. Field*

176—SHUNYEL.

75.00 Originally pupil of Shunsho. Subject, boy showing a snowball to two women. Beautiful design, well composed, and of clear color. Date about 1788. *A. G. Pope*

177—IPPITSUSAI BUNCHO.

15.00 Actor print. Ushiwaka on bridge. Buncho was the great rival of Shunsho in actor prints during the latter's earlier years. This is of 1767. *Larvton Parker*

178—BUNCHO.

Actor print of ancient court noble. 1767.

2.00 { 179—BUNCHO.

Fine actor print of man and woman in front of a screen. The soft greens are specially effective. Date about 1777. *H. E. Field*

180—BUNCHO.

30.00 Small, square print. The story of the flying tea-kettle. Warm colors like Harunobu's. 1768. *Larvton Parker*

181—BUNCHO.

9.00 Tall actor in greens against orange ground. About 1768. *Yamanaka Heo*

182—BUNCHO. *Lawton Parker*  
22.00 Very fine print of actor with jar. The patterns on  
the costume and the soft rose tones are unusual.  
About 1768.

183—BUNCHO. *Yamanaka*  
12.00 Actor print. Figure with chrysanthemums. About  
1768.

184—BUNCHO. *F. N. Gookin*  
12.00 Tall actor, leaning on sword. About 1769.

185—BUNCHO. *Lawton Parker*  
22.00 Finely preserved actor print of two figures with  
tragic masks. 1769.

186—BUNCHO. " "  
20.00 Actor with plum branch. 1769.

187—BUNCHO. *Joseph Howard*  
15.00 Actor dancing, with fan and small drum. 1769.

188—BUNCHO. *H. W. Wunderlich*  
10.00 Tall actor, apparently a robber. 1770.

189—BUNCHO. *Yamanaka*  
8.00 Actor with chrysanthemums. 1770.

190—BUNCHO. *H. W. Wunderlich*  
10.00 Brilliant actor print of archer about to shoot an  
eagle. About 1770.

191—BUNCHO. *H. E. Field*  
6.00 Fine actor print with sword and jewel. About  
1771.

8.00 - 190 A - *Samuel Deane*

10.00 { 190 B.  
190 C.  
190 D.

*C. F. Bishop*

192—BUNCHO.

*Larvton Parker*

Actor print of young girl standing by a low screen.

25-<sup>rs</sup> 1771.

193—BUNCHO.

*Yamanaka Co.*

11-<sup>rs</sup> Actor print of figure in soft tones, watching the  
silhouette shadow on paper door About 1772.



## SECOND EVENING'S SALE

TUESDAY, MARCH 10TH, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

194—TORII KIYONAGA.

*F. N. Hunter*

9.00 Fine early impression of two girls at morning toilet. Kiyonaga, in rivalry with Koriūsai, now introduces finer drawing in strongly-penned lines. He gives up the tone in backgrounds and brings the values of his figures against white paper, as if it were atmosphere. Date, 1777.

195—TORII KIYONAGA.

*John W. Rockefeller Jr.*

9.00 Kakemono-ye. Three figures reading letter. Date, 1777.

196—TORII KIYONAGA.

8.00 Small, square print. Boys carrying banner for a float at the San-o Shinto matsuri. Date about 1777.

197—TORII KIYONAGA.

*F. B. Pratt*

8.00 Kakemono-ye. Two tall girls promenading. The green and orange costume with belt of soft brocade is very striking. Date about 1778.

6.10 { 198—KIYONAGA.  
Kakemono-ye. The Treasure ship with the Seven Gods of Luck. Date about 1779.

*H. E. Field*

199—KIYONAGA.  
Kakemono-ye. The Shogun hunting wild boar in the mountains of Idzu. The figures are strongly drawn. Date about 1780.

200—KIYONAGA.

*F. N. Hunter*

10.00 Fine, clear print of three figures under cherry trees. Kiyonaga now uses yellow for grass in sunlight; and disdains elaborate patterns on his garments, relying for splendor upon structural value and color. Date about 1781.

201—KIYONAGA.

Charming print of woman looking out upon an iris garden. Date about 1781.

12.00 { 202—KIYONAGA.

*F. N. Hunter*

Rich design of two girls entering a temple ground at time of a festival. The figure in red shows Kiyonaga's new, bright coloring. The banners with mottoes are striking. Date about 1782.

203—KIYONAGA.

*W. G. B. Nynkoop*

5.00 Kakemono-ye. Tall girl and attendant. Rich, deep coloring. Date about 1782.

204—KIYONAGA.

*F. N. Hunter*

6.00 Large, square print. Tall belle with two attendants at the entrance of a tea-house. Both lines and colors are very fine. Date about 1782.



205—KIYONAGA.

Small design of girl painting mottoes for fans.  
Date about 1783.

*H. E. Frida*

6.00 206—KIYONAGA.

Large group of three belles and two child attendants. It is noticeable that the latter wear little dresses of the same bamboo pattern in gold on black as the central lady wears in her outer robe.  
Date about 1784.

207—KIYONAGA.

*F. Lathrop*

20.00 Very fine group of a family party going for a picnic. In this year Kiyonaga produces his noblest figures and finest heads. Date 1785.

208—KIYONAGA.

*F. Lathrop*

F.00 Noble design of actors in a tragic tableau. About this year Kiyonaga resumes the regular designing of actors, which his ancestors had relinquished to Shunsho about 1765. The composition of lines is in Kiyonaga's grandest style. Date, 1785.

209—KIYONAGA.

*F. Lathrop*

7.00 Tragic group of actors, with orchestra and chorus in background. Date about 1785.

210—KIYONAGA.

25.00 Fine design of an actor being robed as a Samurai in the green-room. Date about 1785.

211—KIYONAGA.

*F. Lathrop*

Small print of girls picking violets. Date about 1785.

212—KIYONAGA. *F. Lathrop*  
6.00 Fine actor group with orchestra. The pyramidal composition is interesting. Date about 1786.

213—KIYONAGA. *H. E. Field*  
6.00 Large actor group in quiet colors. Date about 1786.

214—KIYONAGA. *F. Lathrop*  
11.00 Strongly drawn group of actors. The barred costumes of the two men in rich ochre reds and blacks group finely with the yellows and blacks of the orchestra. One of the latter leans forward to read a note more accurately. Fine condition. Date about 1786.

215—KIYONAGA. *A. Gallatin*  
10.00 Very fine small print of two girls in a Daimio's garden listening to a young man reveal his identity by his flute playing. The landscape is strongly suggested. This is one of Kiyonaga's most beautiful compositions. Date about 1786.

216—KIYONAGA. *Rollin Lattin*  
9.00 Group of figures at a summer festival on a river. Date about 1787.

217—KIYONAGA. *Yamanaka Co.*  
8.00 Group of girls in closely-wedged boats on the river. Date about 1787.

218—KIYONAGA. *Anne B. Hyer*  
11.00 Group of men and women in pleasure boat on the Sumida River. Date about 1787.

219—KIYONAGA. *H. E. Field*  
5.00 The legend of Kintoki. Date about 1782.

220—KIYONAGA.

5.00 Group of actors. Date about 1787. *H. E. Field*

221—KIYONAGA.

5.00 Group of actors. Date about 1786. " "

222—KIYONAGA.

6.00 Strongly composed and softly colored groups of actors. The gray garments of the orchestra and the very strong free lines of the foreground figures are specially beautiful. Date about 1787. *H. Uehara*

223—KIYONAGA.

Group of actors with norimon. Date about 1788.

224—KIYONAGA.

25.00 Group of actors. The black of the woman's head covering finely contrasts with the soft reds of the foreground costumes. Date about 1788. *F. W. Hunter*

225—KIYONAGA.

6.00 Group of boys playing soldier on the occasion of a holiday. Date about 1788. *H. E. Field*

226—KIYONAGA.

9.00 Fine large actor design in strong lines. The black of the music stands gives a fine note. Date about 1788. *Samuel Deham*

227—KIYONAGA.

11.00 Figures at a temple. Date about 1788. *F. W. Hunter*

228—KIYONAGA.

12.00 Fine design of three girls looking at prints upon the floor. The crouching figure in black is specially beautiful. Date about 1789. *H. E. Field*

229—KIYONAGA.

*H. E. Field*

9.00 Double-page group of street dancers. About 1789.

230—KIYONAGA.

*Yamanaka Co.*

11.00 Finely colored group of actors. The scenery represents a garden. The reds and blacks of the dresses are very rich. Date about 1789.

231—KIYONAGA.

*Samuel Deham*

15.00 Figures walking in a street at New Year's time. Date about 1790.

232—KIYONAGA.

*F. Lathrop*

7.00 Very graceful design of court ladies amusing themselves in the Imperial palace. The time is spring, and the plums have just blossomed. Date about 1790.

233—KIYONAGA.

*F. Lathrop*

9.00 Very rare design of the yearly play-bill which exhibits a symposium of the leading actors in their characteristic costumes. Kiyonaga continued to sign his name to such designs long after he had ceased to execute other single-sheet prints. Such designs, as here, retained much of the archaic awkwardness of the early Torii manner. Date about 1795.

234—SHUNCHO.

Actor design in the style of his first teacher, Shunsho. Date about 1779.

235—SHUNCHO.

*H. E. Field*

6.00 Rare design of the Seven Gods of Good Luck. Though the lines have begun to imitate Kiyonaga's, the coloring has still much of the primitive richness of Shunsho's actor pieces. Date about 1780.

236—SHUNCHO.

Charming small domestic group of girl bringing bucket to water the peony flowers. Here Shuncho has entirely changed his style and become the frank pupil of Kiyonaga. Date about 1781.

*Mr. G. H. Wainkoop*

8.00 237—SHUNCHO.

Kakemono-ye. Fine design of girl with translucent gray dress and pink fan. If it were not for the signature, we could not distinguish this from a fine Kiyonaga. Date, 1783.

238—SHUNCHO.

8.00 Kakemono-ye. Fine drawing of girl at rustic temple gate. Shuncho here proves himself the alter ego of Kiyonaga, as freely creating in the latter's technique as the master himself. Date, 1784.

*John W. Rockefeller*

239—SHUNCHO.

14.00 Beautiful composition of three young ladies arranging sprays of peonies in a vase. Date about 1786.

*G. Furushima*

240—SHUNCHO.

14.00 Kakemono-ye. Fine design in strong lines and colors of a mother watching her young child learn to play on the samisen. Date about 1788.

*F. B. Pratt*

241—SHUNCHO.

5.00 Kakemono-ye. Group reading a letter. Date about 1788.

*R. H. Loreng*

242—SHUNCHO.

10.00 Kakemono-ye. Tall girl at a chrysanthemum show. About 1788.

*H. Ashura*

243—SHUNCHO.

Very charming and finely preserved double design on fan-shaped panels. Above a group of ladies walk along a street. Below we see a group of travellers in the country afoot. Date about 1789.

8.00

*Yamanaka*

244—SHUNCHO.

Kakemono-ye. Two tall girls. Date about 1790.

245—SHUNCHO.

Group crossing a bridge at a river feast of lanterns. Date about 1791.

7.00

*H. E. Field*

246—SHUMURAN.

Beautiful design of figures at a country picnic. This artist was at first a pupil of Shigemasa, but, like most of the able men of the 1780's, he went over to the broader sunny style of Kiyonaga. Date about 1786.

12.00

*O. Furukawa*

247—SHO-YU.

Charming small print of boys playing games. This is clearly in the style of Kiyonaga, of about 1787, but the artist is otherwise unknown.

248—YEISHI.

Very charming impression of a first-proof block in ink outline, made before the color blocks were cut. This artist was originally a pupil of the Shogun's court painter, Kano Yeisen, but somewhere about 1785 he went over to the school of Kiyonaga, became an Ukiyo-ye-shi and soon one of the great leaders in designs for Japanese prints. Here the pure line of figures and garden are beautifully harmonized. Date about 1786.

6.00

*F. Lathrop*

249—YEISHI.

*Yamanaka Co.*

5.00

Very beautiful design in quiet tones of ladies and children walking in a palace garden. Here Yeishi adopts a new scale of coloring, in which many shades of gray form a foundation for soft tints of yellow, pink and purple. These early prints of Yeishi are his most beautiful. Date about 1786.

250—YEISHI.

*Anne B. Weyer*

10.00

Charming design of figures walking by the Sumida river. Here the grays are warmed with soft tints of yellow and orange. A beautiful early impression. Date about 1787.

251—YEISHI.

*F. Lathrop*

9.00

Group of man and two women walking near small bridge in a park. Yeishi here returns to Kiyonaga's bright tones. The figure of the young man in a black haori is specially fine. Date about 1787.

252—YEISHI.

*Yamanaka Co.*

6.00

Group of charmingly dressed girls walking along the avenue of shops in front of the Asakusa temple. The autumn leaves of the icho tree are beautifully drawn above. Date about 1788.

253—YEISHI.

*B. Matsumi*

7.00

Another sheet from the same set, showing the trunk of the icho tree, and the corner of a foreground booth well preserved. Date, 1788.

254—YEISHI.

*Larson Parker*

11.00

Very charming group of girls and children under a temple gate. A painted awning above has allegorical design that suggests a Japanese Perseus. The coloring of the costumes is specially rich. Date about 1788.

6.00 { 255—YEISHI.  
Group of girls in a pleasure boat. Date about 1789.  
H. E. Field  
256—YEISHI.  
Maid putting on her mistress' cloak. Date about 1790.

6.00 { 257—YEISHI.  
Two girls on a balcony. Date about 1791.  
F. W. Hunter  
258—YEISHI.  
Girls in street with New Year decoration of pines.  
Date about 1792.

11.00 { 259—YEISHI.  
Girls and children walking under cherry tree.  
About 1793.  
Rollin Taltus  
260—YEISHI.  
Group of girls in street. About 1793.

6.00 { 261—YEISHI.  
Pleasure boats on the Sumida river. The gates of  
a Daimio's Yashiki are seen in the distance. Date  
about 1793.  
Yamanaka Kes.

7.00 { 262—YEISHI.  
Charming palace design of ancient times. The lac-  
quered work-bowl and pitcher are noticeable. Date  
about 1794.

13.00 { 263—YEISHI.  
Fine allegorical design of a girl sailing in a huge  
sake bowl. Another kneeling on the shore blows a  
broken river reed for a flute. Date about 1794.  
Anne H. Meyer



264—YEISHI.

Fine palace design of ladies teaching a young noble.  
The composition of lines is specially beautiful. Date  
about 1794.

*J. N. Hunter*

15.00 { 265—YEISHI.

Aristocratic group by a garden well. Date about  
1794.

6.00 { 266—YEISHI.

Group of ladies with poet. Date about 1795.

*Samuel Isham*

267—YEISHI.

Group about a hibachi. Date about 1795.

20.00 { 268—YEISHI.

Three girls in a boat. Date, 1796.

*Miss Kane*

269—YEISHI.

Interesting design of girls taking tea in a temple  
garden. Date, 1796.

6.00 { 270—YEISHI.

Large portrait of a young girl making arrangements  
for New Year's festival. This date is a critical one  
in print designing, for with all artists it marks a  
breaking away from Kiyonaga's influence and a  
turn toward a looser impression and realism. The  
large heads are a manifestation of this. Date,  
1796.

*Samuel Isham*

10.00 { 271—YEISHI.

Charming portrait of a young girl musician. Gold  
screen with ink bamboo is in the striking style of  
Yeishi's master, Kano Yeisen. Date, 1796.

*Miss Kane*

272—YEISHI.

*Muri Kane*

20.00

Splendidly drawn portrait of young kneeling girl reading a letter. No such action of hands, or free folds of paper and drapery had been before drawn. Here Yeishi is a fellow of Utamaro. Date, 1796.

273—YEISHI.

*F. W. Hunter*

Two girls in ceremonial dress. Date, 1796.

274—YEISHI.

8.00

Interesting design of a group in a large tea-house. The bed clothes are piled up in a closet behind. Strong clear color. Date, 1796.

275—YEISHI.

*Rollin Salter*

5.00

Companion to the preceding. A bouquet is being offered to the young prodigal. The small figures are spirits or motives of good and bad, who are contending for the will of the young man. The good come closer and kneel in prayer. The bad stand outside and deride them. Date, 1796.

276—YEISHI.

*Muri Cockers*

67.00

Triptych. Allegorical group symbolizing New Year's treasures and gifts. The figures ride in a treasure ship whose prow is a phoenix. Date, 1796.

277—YEISHI.

Small print of figures watching the flight of a song-bird. Charming color. Date, 1795.

278—YEISHI.

*Samuel Chan*

6.00

Portrait of a seated girl, with fan. This drawing was probably executed early in the year following 1796. The forms become still more slender, the heads longer, and the arrangement of the hair at the top of the head is expanding into a large black balloon. Date, 1797.

279—YEISHI.

*Mr. Harrison*

*5.00*

Charming group of two girls at a flower show, with improvised scenery. The lengthening heads are already passing into Yeishi's well-known late type. Date, 1797.

280—YEISHI.

*John D. Rockefeller Jr.*

*5.00*

Strong group of three girls standing by a chariot. Date, 1797.

281—YEISHI.

*G. F. Bishop*

*100.00*

Triptych. Fine group of girls in a peacock-boat, representing a court orchestra in the pleasure grounds of a noble in the ancient Fujiwara days. Date, 1797.

282—YEISHI.

Girls at a tea-house watching through a window the approach of their lovers. Date, 1798.

*10.00*

283—YEISHI.

*Joseph Wood*

Allegorical group in a boat signifying good luck and congratulation. The figures are here still taller, the drawing of costumes looser and the hair larger. Date about 1798.

284—YEISHI.

*5.00*

Companion to the preceding. Date about 1798.

*John D. Rockefeller Jr.*

285—YEISHI.

Fine design of a similar group from another set. 1797 or 1798.

286—YEISHI.

Charming design of ancient court story of girl meeting a noble on horseback. 1798.

*11.00*

*O. Fukushima*

287—YEISHI.

Portrait of a belle. 1798.

288—YEISHI.

Portrait of a belle and two attendants. The design in the costumes of swimming mandarin ducks on a black ground is striking. 1798.

289—YEISHI.

Two girls conversing at a chrysanthemum show. 1798.

290—YEISHI.

Belle and attendants. 1798 or 1799.

291—YEISHI.

Two very tall girls looking through a window at a cherry tree. Here the characteristics of the last year are exaggerated to the point of distortion. Though the balloon treatment of the top-knot is as large as the whole head, the two together form only about one-tenth of the whole figure. This is a fashion shared by all the artists of the day. Date, 1799.

292—YEISHI.

One of a set of portraits of belles. 1799.

293—YEISHI.

Another of the same set. The dark red of the obi introduces a welcome variation. 1799.

294—YEISHI.

Another portrait of the same set. The use of a gray background gives better value to the color. 1799.

*G. N. Harris*

*Joseph Doud*

*H. E. Field*

*F. N. Hunter*

*F. N. Hunter*

8.00

5.00

12.00

8.00

295-

295—YEISHI.

Portrait of a belle in pale pink robe. The design of the God of Longevity embroidered on the dress is a striking feature. Date, 1799.

296—YEISHI.

Kakemono-ye. A girl who has been reading novels dreaming of the apparition of the God of Wealth from her rice mortar. Charming early example. 1786.

*E. C. Volkers*

297—YEISHI.

Kakemono-ye. Spy under the veranda reading a letter. About 1797.

298—YEISHI.

Kakemono-ye. Charming group with a boy arranging flowers. The beauty and breadth of Kiyo-naga's style is here dominant. Date about 1787.

*F. Lathrop*

299—YEISHI.

Kakemono-ye. Parody of the miracle of the Chinese magician's horse. Date about 1790.

300—YEISHI.

Kakemono-ye. Girl and attendant. Date about 1793.

301—YEISUI.

Pupil of Yeishi. Large head, portrait of belle. Date about 1797.

*H. Ushima*

302—YEISUI.

Similar subject. Date about 1797.

303—YEISUI.

Similar subject, girl wiping sake cup. Fine head. Date, 1797.

*Samuel Isham*

13.00 { 304—ENSHIN, OR MARUTODA.  
Probably pupil of Kiyonaga, and perhaps after-  
ward of Yeishi. Palace scene on day of the Doll's  
Festival. About 1789. *F. W. Hunter*

{ 305—YEISHO.  
Principal pupil of Yeishi. Large head of girl with  
a goldfish. Date, 1797 or 1798.

20.00 { 306—YEISHO. *A. H. Gallatin*  
Large head of girl with gauze fan. About 1798.

7.00 { 307—YEISHO. *F. W. Hunter*  
Full-length portrait of girl reading a novel. Date,  
1798.

6.00 { 308—YEISHO.  
Tall belle and two attendants. Date, 1798.  
309—YEISHO. *A. Kreutzberg*  
Taller belle and two attendants. The subject of  
the dress pattern is the Chinese sages in the bam-  
boo grove. Date, 1799.

17.50 { 310—YEISHO.  
Group of figures in quiet colors. Date, 1799.  
311—TORIYAMA SEKIYEN. *Larson Parker*  
The teacher of Utamaro. His work is largely as  
book illustrator, and in the style of the Kanos. In  
such Ukiyo-ye as this, he still keeps the style and  
subject of Chinese boys interviewing the God of  
Longevity. He has here adopted the warm color-  
ing of Harunobu's early experiments. Very rare  
specimen. Date about 1767.

312—UTAMARO.

Very striking boyish design of Utamaro, in the style of his master, Sekiyen. Though the lines are somewhat confused, they are drawn with power. Date about 1776.

*Samuel Isham*

313—UTAMARO.

Splendid early print in rich colors of the great archer Tametowu defying two demons to bend his gigantic bow. The colors are in the richest style of Koriussai, and the drawing has far more vitality than any other master of the day but Kiyonaga. If this were signed it would doubtless have the early name Toyoaki. Date, 1778.

314—UTAMARO.

Striking group of girls painting pictures upon the floor of a room opening on a fine garden. Here Utamaro, like all his contemporaries, has gone over to the style of Kiyonaga. Date about 1787.

*F. Lathrop*

315—UTAMARO.

Wide design showing comic dance at New Year's festival. Here a new picturesque manner is arising in book illustration. Drawings probably made in the early 1790's.

*B. J. Neil*

316—UTAMARO.

Another of the same set of book illustrations. Itinerant showmen with a monkey exhibiting in a palace. Behind the gauze screen gray shadows of women are visible. The painting of the dragon upon the screen is signed by Kano Yeisen, the first teacher of Yeishi. Beautiful piece of printing.

*Mrs. L. W. Goodell*

- 317—UTAMARO. *Mrs. T. W. Goodell*  
 10.00 Elaborate scene of New Year's ceremony in a palace. Similar book illustrations to those of the preceding.
- 318—UTAMARO. *C. B. Wright*  
 6.00 Fine New Year's street scene at gate of a private house. Fine book illustration of the middle of the 1790's.
- 319—UTAMARO. *Samuel Deham*  
 8.00 Fine delicate print, showing figures seated in the corner of an upper balcony of a tea-house. An effect of atmosphere is given by the delicate tinting on ivory-white. Date of drawing about 1794 or 1795.
- 320—UTAMARO. *Samuel Deham*  
 6.00 Delicate book illustration of the same series. Fine design of a farmer with his family and rustic hut. The delicate tints on the distant mountains are in the Kano style of Yeisen.
- 321—UTAMARO. *R. B. Gallatin*  
 12.00 Splendid design of mountain landscape in black and blue-grays. Here Utamaro carries the style of work back to that of Sesshu, in the fifteenth century. This was an extraordinary piece to introduce into his book illustration. Date, the middle 1790's.
- 322—UTAMARO. *Yamanaka Rec.*  
 9.00 Portrait of a young girl with fan. The colors are rich. Date about 1795 or 1796.



323—UTAMARO.

Lawton Parker

Striking design of figures walking at the market near the Sumida river. Utamaro has here adopted Yeishi's coloring of grays, yellows and purples. Date about 1796.

324—UTAMARO.

Yamanaka Rec.

Pyramidal group of three large portrait heads. Date about 1796.

325—UTAMARO.

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Portrait of young girl. Date about 1796.

326—UTAMARO.

Lawton Parker

Very charming portrait of young girl, with dishevelled hair. This is in Utamaro's finest picturesque manner. Date, 1796 or 1797.

327—UTAMARO.

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Fine group of three girls crossing a rustic bridge. Date about 1797.

328—UTAMARO.

Yamanaka Rec.

Large portrait head. Date about 1797.

329—UTAMARO.

F. W. Hunter

Another of the same set. Date about 1797.

330—UTAMARO.

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Another of a different set. Date, 1797 or 1798.

331—UTAMARO.

Lawton Parker

Charming small group in two pages from illustrated book in colors. Figures on balcony at a festival. The remarkable group is of the three girls showing the back of their costumes and of their hair. Date about 1797 or 1798.

H. E. Field

332—UTAMARO.

6.00 Girl putting on a man's haori. The more distant figure of the man is drawn smaller, as if in perspective. Date about 1798 or 1799.

333—UTAMARO.

F. N. Hunter

10.00 Portrait of a tall girl kneeling and twisting the fragments of a letter. A brilliant piece of drawing. Date about 1798 or 1799.

334—UTAMARO.

Samuel Isham

8.00 Pyramidal group of three fine heads of girls. Date, 1798 or 1799.

335—UTAMARO.

F. N. Hunter

18.00 Large portrait head of girl. About 1798.

336—UTAMARO.

14.00 Another of the same set. " " "

337—UTAMARO.

18.00 Another of the same set. The embossed pattern in the ground is a new feature.

338—UTAMARO.

Yamanaka Cer.

15.00 Duplicate of the preceding number.

339—UTAMARO.

Polhui Saltue

8.00 Group of girls peeping through a door. Date about 1798.

340—UTAMARO.

Samuel Isham

11.00 Striking and richly colored print of a woman dressing a young stage dancer in the green-room. Date, 1798 or 1799.

341—UTAMARO.

*Lawton Parker*

13.00 Fine and richly colored group of two figures at a doorway, cutting a branch of yamabuki flowers.  
Date about 1798 or 1799.

342—UTAMARO.

*Yamanaka Leo.*

8.00 Tall woman with a taper watching a boy capture a rat. Date, 1799.

343—UTAMARO.

*James W. Barney*

12.00 Fine design of two tall girls, in travelling hats, walking on the beach near Enoshima. Date, 1799.

344—UTAMARO.

*B. J. Neil*

7.00 Group of boys playing; they are the Forty-seven Ronins. Date, in the late 1790's.

345—UTAMARO.

*B. E. Field*

8.00 Kakemono-ye. Fine group of man and woman in dark tones. Date about 1800.

346—UTAMARO.

*Yamanaka Leo.*

6.00 Similar subject on square paper. Lines are here printed with special softness. Date about 1800.

347—UTAMARO.

Two large heads of girls. Date about 1800. "

348—UTAMARO.

11.00 Man shaving a girl's neck. Date about 1800. "

349—UTAMARO.

*F. B. Pratt*

15.00 Closely composed group of man and woman crying.  
Date about 1800.

350—UTAMARO. *Samuel Isham*  
6.00 Kakemono-ye. Tall, standing girl and attendant.  
Date about 1801.

351—UTAMARO. *H. B. Walker*  
6.00 Design of magnificently dressed young Samurai,  
with swords and fan. Date about 1801.

352—UTAMARO. *Samuel Isham*  
8.00 Striking design, in soft, airy tones, of three women.  
Date about 1801.

353—UTAMARO. *A. Krentzberg*  
12.00 Finely drawn head of woman nursing an infant.  
Date about 1801.

354—UTAMARO. *Mr. Harrison*  
7.00 Intimate group of three large heads in pure blacks.  
Date about 1801.

355—UTAMARO. *B. Matsuki*  
7.00 Another of the same set as No. 354.

356—UTAMARO. " "  
7.00 Another of the same set as No. 354.

357—UTAMARO. *G. N. Harari*  
9.00 Two ladies at a chrysanthemum show. Date about  
1801.

358—UTAMARO. *F. N. Hunter*  
6.00 Woman teaching a girl student to write in cursive  
character with a pen. Date about 1801.

359—UTAMARO.

*F. N. Hunter*

7.00

Finely composed group of two large heads. The man is playing and singing and the woman accompanying. Date about 1801.

6.00 360—UTAMARO.

*B. J. Mail*

Girl lifting a copper bowl for a woman to wash. Date about 1801.

361—UTAMARO.

*Joseph David*

11.00

Two girls folding cloth. Date about 1801.

362—UTAMARO.

*Yamanaka Res.*

6.00

Three figures studying specimens of fine penmanship.

363—UTAMARO.

*E. C. Volbert*

Kakemono-ye. Finely toned group of two women. Date about 1802.

364—UTAMARO.

Kakemono-ye. Mistress and maid. Date about 1802.

365—UTAMARO.

*H. E. Field*

9.00

Design of Kintoki. Date about 1802.

366—UTAMARO.

*Larson Parker*

15.00

Mother and child emerging from a mosquito net. Date, 1802.

367—UTAMARO.

*G. N. Harris*

12.00

Woman in dark dress, with fine border of birds, about to arrange chrysanthemums in a bronze vase. About 1802.

- 7.00 { 368—UTAMARO.  
Fine design of two women disputing. Date, 1802.  
369—UTAMARO. *Samuel Isham*  
Fine design in yellow and gray of man looking into  
a lady's mirror. Date, 1802.

- 12.00 { 370—UTAMARO.  
Large head of a girl writing characters with care-  
ful stroke. Date about 1802.  
371—UTAMARO. *F. W. Hunter*  
Girl reading a crumpled letter in agitation. Date  
about 1803.

- 9.00 { 372—UTAMARO.  
Woman carefully rolling up a letter. Date about  
1803.  
373—UTAMARO. *Rollin Saltus*  
Woman giving a small dog his bath. Date about  
1803.

- 18.00 { 374—UTAMARO.  
Girl tying up her hand. About 1803.  
375—UTAMARO. *Yamanaka*  
Girl with crab drinking from a glass cup. 1803.  
376—UTAMARO.  
Very fine design from a triptych. Court ladies  
looking from a veranda. About 1803.

## THIRD EVENING'S SALE

WEDNESDAY, MARCH 11TH, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

377—UTAMARO.

7.00 Girl about to depart. About 1803.

*Yamanaka Co.*

378—UTAMARO.

40.00 Very fine and rare set of five continuous prints (pentaptych). The scene represents numerous groups engaged in house-cleaning. On the right, the sliding doors are painted in fine kano design with landscapes, by Tanyu. On the left, mice are escaping from a raised mat, and girls are violently carrying away a useless man. In the centre, the sliding doors, painted with storks, have been set on the pavement. The design is striking not only for its dramatic quality, but for the fine scheme of coloring in soft purples, greens, yellows, ochre-reds and blacks. Each panel forms a most original composition. About 1803.

*C. F. Bishop*

379—UTAMARO.

20.00 One of a famous set of seven prints representing a picturesque street procession. The quiet coloring is beautifully preserved. About 1803.

*James W. Barney*

380—UTAMARO.

Design in light tones of a man painting a large monochrome picture of Shoki, the devil-killer. About 1803.

H. Ichima

381—UTAMARO.

Fine design in grays of man and woman. Date about 1803.

382—UTAMARO.

Print in very brilliant colors of a woman at her toilet. Date about 1803.

G. Furukushima

383—UTAMARO.

Strong and richly colored design of a mother trying to complete her toilet, while her maid plays with the nursing baby. The brilliant rendering of the maid's obi is a *tour de force*. About 1803.

Samuel Isham

384—UTAMARO.

Fine design in soft colors of a woman playing for a child to dance with a toy horse. The soft gray ground adds to the effect. About 1803.

385—UTAMARO.

Kakemono-ye. Girl buying straw box from a street vender. About 1803.

G. N. Harris

386—UTAMARO.

Kakemono-ye. Group reading a letter. About 1803.

387—UTAMARO.

Kakemono-ye. Group reading a book. About 1803.

G. N. Harris

388



388—UTAMARO.

Kakemono-ye. Young man putting on white haori.  
About 1803.

389—UTAMARO.

Kakemono-ye. Boy and girl playing ball. About  
1803.

390—UTAMARO.

Small print. Group about the chafing dish. About  
1803.

391—UTAMARO.

Woman arranging flowers. About 1803.

392—UTAMARO.

Portrait of girl with fan. About 1803 or 1804.

393—UTAMARO.

Two tall girls in splendid street costume. The  
patterns and soft colors are very striking. 1803  
or 1804.

394—UTAMARO.

Group of three by a river, pounding washed clothes  
in a mortar. 1803 or 1804.

395—UTAMARO.

Fine low-toned design of a court lady teaching a  
young boy to dance. 1803 or 1804.

396—UTAMARO.

Kakemono-ye. Girl drinking. 1803 or 1804.

397—UTAMARO.

Fine figure of girl playing samisen. 1804.

*Samuel Isham*

*Miss Kane*

*John W. Rockefeller Jr.*

*Mr. Gillerpie*

*F. N. Hunter*

8.00 { 398—UTAMARO.  
Head of mother and baby. 1804.  
G. N. Harrie  
399—UTAMARO.  
Girl chewing her kerchief. 1804.

17.00 { 400—UTAMARO.  
Girl smoking a pipe. 1804.  
F. N. Hunter  
401—UTAMARO.  
Charming pale-toned print of two girls under a  
wistaria vine. 1804.

10.00 { 402—UTAMARO.  
Girl arranging her hair. 1804.  
G. N. Harrie  
403—UTAMARO.  
Girls bearing notebooks. 1804.

17.00 { 404—UTAMARO.  
Man and woman with two figures of puppets.  
C. Grant La Farge  
1804.

7.00 { 405—UTAMARO.  
Another of same set with preceding. The puppets  
Larvton Parker  
appear in a charmingly reclining posture. 1804.

11.00 { 406—UTAMARO.  
Powerfully composed design of man and woman.  
F. N. Hunter  
1804.

8.00 { 407—UTAMARO.  
Group at a festival with flags. 1804.  
John W. Rockefeller

408—UTAMARO.

Tall girl seated on a veranda with two attendants.  
Her costume is specially brilliant. 1804.

6.00 409—UTAMARO.

The message. 1804.

*A. Krantzberg*

9.00 410—UTAMARO.

Lovers in front of a two-panel screen painted in  
plum blossoms. 1804.

*E. C. Volkers*

411—UTAMARO.

Group in a pleasure boat. 1804.

15.00 412—UTAMARO.

Girls looking at a painting of the God of Wealth.  
1804.

*Misi Kane*

413—UTAMARO.

Fine, soft design of a woman giving her bird its  
bath. 1804.

31.00 414—UTAMARO.

Kakemono-ye. Group of two figures. 1805.

415—UTAMARO.

Mother bearing a sleeping child. 1805.

*Samuel Daham*

416—UTAMARO.

Young musician with a fan. 1805.

*G. W. Harris*

8.00 417—UTAMARO.

Bright design of mother and child. 1805.

*G. W.*

11.00 418—UTAMARO.

Girl smoking a pipe. 1805.

*John D. Rockefeller*

419

419—UTAMARO.

Girl in bathrobe giving her dress to attendant.  
1805.

20.00 { 420—UTAMARO.

One of a triptych, representing ceremonies on the  
day of the Dolls' Festival. 1805.

421—UTAMARO.

Group of ladies descending from a palace veranda.  
1805.

15.00 { 422—UTAMARO.

Kintoki. 1805.

7.00 { 423—UTAMARO.

Getting sea-water for salt manufacture. 1805.

424—UTAMARO.

Interesting design of children bathing. 1805.

13.00 { 425—UTAMARO.

Mother and child leading two pups. 1805.

7.00 { 426—UTAMARO.

Group of ladies at a palace ceremony. The draw-  
ing on the doors of willow trees and snow is very  
beautiful. 1805.

95.00 { 426A—UTAMARO.

Brilliant triptych of a court lady, who has alighted  
from her carriage, and now comes forward with  
nine lady attendants. The soft colors, disposed in  
large patterns, illustrate Utamaro's last manner.  
Date about 1806.

*Samuel Isham*

*Samuel Isham*

*J. N. Jarvie*

*John D. Rockefeller Jr.*

*C. F. Bishop*

427—UTAMARO.

Crowded boats at the Riogoku river festival.

*F. N. Hunter*

7.60 428—SHARAKU.

Strange, powerful portrait of a man. Sharaku was celebrated for such realistic designs. Between 1796 and 1800.

17.00 429—MASAYOSHI, OR CHOKI.

*Musi Kane*

Pupil of Kiyonaga. Dancers in the large hall of a tea-house. Date about 1797.

22.00 430—MASAYOSHI.

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Group of belles in the street. Date about 1798.

6.00 431—MASAYOSHI.

*F. N. Hunter*

Dramatic scene near the rice-fields. Date about 1800.

6.00 432—MASAYOSHI.

*Samuel Isham*

Tragic scene. About 1800.

10.00 433—UTAGAWA TOYOKUNI.

*A. Kreutzberg*

Pupil of Toyoharu. Group of three women prepared for ceremonial dance. In early work like this, Toyokuni has derived much, especially in color, from the style of Kiyonaga. Date about 1790.

7.00 434—TOYOKUNI.

*Yamamoto Leo.*

One of a very fine set, showing crowded groups in the street where cherry trees are in blossom. The costumes are worked in the same quiet colors of purple, gray, yellow and green introduced by Yeishi. Date, 1793.

435—TOYOKUNI.

*Paul H. Aviland*

5.00 Fine scene in the court of temple at Uyeno. Date about 1794.

436—TOYOKUNI.

*A. A. Pope*

20.00 Graceful group of dancers. Date about 1794.

437—TOYOKUNI.

Fine group of two women and two children under a cherry tree. Beautiful Kiyonaga-ish color. Date about 1794.

9.00

438—TOYOKUNI.

One of brilliant triptych of girls at a cherry picnic. The color of the ground and of the costumes is specially golden. About 1795.

*John W. Rockefeller Jr.*

439—TOYOKUNI.

*Miss Kane*

21.00

Very fine design of the old romantic subject of cutting down the trees in snow. The colors are in very beautiful condition. About 1795.

440—TOYOKUNI.

Street group at the entrance of a cloth-shop. Date about 1795 or 1796.

441—TOYOKUNI.

*Miss Kane*

15.00

Beautiful large portrait of a girl seated at a literary-man's writing desk. This is of the same period as the large portrait work of Yeishi and Utamaro. Date, 1796.

442—TOYOKUNI.

*John W. Rockefeller Jr.*

6.00

Lady in beautiful quiet colors kneeling before New Year ceremonial trays. 1796.

443—TOYOKUNI.

Large, delicately drawn portrait of a belle writing a letter. 1796.

C. F. Bishop

8.00 444—TOYOKUNI.

Finely preserved print of two tall girls meeting at the entrance of a bridge over the Sumida river. About 1797.

445—TOYOKUNI.

18.00 Figure of an actor kneeling. About 1797.

Lawton Parker

446—TOYOKUNI.

Finely toned group of girls in attendance upon a large norimon. About 1798.

J. N. Jarvie

8.00 447—TOYOKUNI.

Group of girls bearing the five utensils of a lady. About 1798.

448—TOYOKUNI.

Allegory of two girls in the prow of a boat carved like a cock. Date, 1798.

C. F. Bishop

7.00 449—TOYOKUNI.

Finely toned New Year's group of two girls playing ball. A mother and child look on. Date about 1798.

450—TOYOKUNI.

52.50 Very fine, richly colored and well-preserved triptych of a picnic group under the maple trees. The motion of the figures is well rendered. This is one of Toyokuni's most brilliant groups. Date, 1798 or 1799.

C. F. Bishop

26.00 - 450 A -

C. F. Bishop

451—TOYOKUNI.

5.00 Group of girls working at a hand-mill. About 1799.

*M. L. Ormyr*

452—TOYOKUNI.

Strong group of two actors. Date, 1799.

*F. N. Hunter*

453—TOYOKUNI.

Group of two actors. Here the heads have been somewhat influenced by his contemporary, Sharaku. About 1799.

10.00

454—TOYOKUNI.

5.00 Another group of two heads in the same actor series. Early impression. About 1799.

*F. N. Hunter*

455—TOYOKUNI.

11.00 Fine figure of a famous actor, as a female character, dancing a sleeve-dance. Date, 1799 or 1800.

*Miss Kane*

456—TOYOKUNI.

8.00 Powerful group of two tall figures of actors. In this year, Toyokuni's style, like Utamaro's, breaks away from all relation to Kiyonaga's, and establishes a tall type with very oval heads. Toyokuni's female figures of this day are very noble. About 1802.

*C. F. Bishop*

457—TOYOKUNI.

Striking group of a leading Yedo actor studying the gait and manner of street belles. About 1803.

458—TOYOKUNI.

Famous actor taking the part of a Daimio. About 1803.

*Harold Bandoni*

5.00

459

50.00 - 456 A. Samuel Isham

72.50 - 456 B. John W. Rockefeller Jr.



459—TOYOKUNI.

Three actors in tragic colloquy. About 1803.

460—TOYOKUNI.

Violent meeting of two male actors. About 1804.

461—TOYOKUNI.

Fine group of actors in still later style. About 1806.

462—TOYOKUNI.

The river night fête at Riogoku-boshi. About 1807.

463—TOYOKUNI.

Large heads of actors in violent conflict. About 1808.

464—TOYOKUNI.

Subject of the old couple of Tokasago praying to the rising sun. About 1810.

465—UTAGAWA TOYOHIO.

Brother of Toyokuni. Three girls standing in a fine temple courtyard. About 1799.

466—TOYOHIO.

Another of the same set as the preceding. Group and norimon standing in the temple courtyard. About 1799.

467—TOYOHIO.

Group of tall girls in a temple ground with a sacred cedar grove. About 1800.

*Samuel Isham*

*Miss Kane*

*Samuel Isham*

*Samuel Isham*

468—TOYOHIRO.

*Samuel Isham*

10.00 Another part of the same triptych as No. 467.  
About 1800.

469—TOYOHIRO.

*F. N. Gookin*

15.00 Fine landscape showing the gateway of a temple in the southern district of Yedo. The foreground is upon a hill, whence a view of the Shiba district of Yedo is seen through clouds. Yedo Bay with boats is seen far beyond. Here Toyohiro makes the innovation of treating pure landscape as a proper subject for prints. It is his pupil Hiroshige who, following this lead, becomes the great landscape designer of Ukiyo-ye. About 1803.

470—KIKUMARO.

*Musi Kane*

Pupil of Utamaro. Muffled girl travelling at night with an attendant. Date about 1803.

471—RIUKOKU.

18.00 Pupil of Utamaro. Fine design of woman bearing a doll, with two children. Very close to Utamaro. About 1805.

472—SEKIHO.

*F. B. Pratt*

20.00 Pupil of Utamaro. Three figures by the river. About 1800.

473—SEKIHO.

*F. N. Hunter*

9.00 Man wading with girl on his back. About 1803.

474—SEKIHO.

*A. Kreuzberg*

6.00 Large head of girl. Very much like Utamaro. About 1805.

475—YEIRI.

*F. N. Hunter*

7.00 Probably pupil of Toyokuni. Fine group of actors with child. About 1799.

476—KIKUGAWA YEIZAN.

Pupil of Utamaro. Large heads of actors. About 1806.

477—YEIZAN.

Large head of woman with a child on her back. 1807 or 1808.

478—YEIZAN.

Large head of a girl reading a book. 1807 or 1808.

479—YEIZAN.

Tall girl arranging her hair; shadows are seen against the window. This is one of the finest prints of Yeizan in his style that comes after Utamaro. About 1810.

480—KAISAI YEISEN.

Pupil of Yeizan. Strong impressionistic print of a landscape in colors. About 1820.

481—SHUNSEN.

Pupil of the first Shunko. Group of attendants about a Daimio's carriage. Here a new impressionistic style of landscape is coming in parallel with Hokusai's work. About 1808.

482—SHUNSEN.

Picturesque groups of figures gathering shellfish at low tide off Shinagawa. In such scenes Shunsen has only Hokusai for rival. Date, 1810.

483—SHUNSEN.

Group of figures on a country road. Date about 1812.

484—SHUNSEN.

Fine group of a lady discovering her lover by his flute playing. Brilliantly drawn and composed for the style of this day. About 1812.

*Samuel Icham*

485—SHUNSEN.

Picturesque design of girls fishing from a boat. About 1814.

486—SHUNKO THE SECOND.

A later name of the preceding Shunsen. Figures drawing water for salt manufacture. Date about 1818.

*H. W. De Forest*

487—SHUNKO THE SECOND.

Picturesque view of a group upon a ferry-boat. The soft atmospheric effects of the landscape are noticeable. About 1818.

488—SHUNMAN.

Surimono. Fine early impression. New Year's scene. About 1792.

489—HOKUSAI.

Brilliant proof impression of a combat between two actors. Very rare early work. Here the style combines elements derived from both Shunsho's and Kiyonaga's actors. Date about 1790.

*Samuel Icham*

490—HOKUSAI.

Very early design of a warrior forcing in a gate. Apparently one of the same group as the last. Very rare design and early proof impression. Date about 1790.

491—HOKUSAI.

*Lawton Parker*

5.00

Signed Sori. Brilliant proof impression of a fine surimono of a child talking to a girl who has been beating cloth. This is in the style of Hokusai's teacher Torin. Date about 1797.

492—TSUTSUMI TORIN.

*F. W. Hunter*

9.00

Very interesting genre design of a group of travelers, with bullocks resting in an old shed. This rare artist has the reputation of being the teacher of Hokusai at the critical moment in which he broke away from old traditions into the new picturesque style. He carried the impressionism of broad execution to a greater pitch than even Utamaro, who at this date was probably influenced by him. This and the following three prints are of great historical and æsthetic importance. Date about 1795 or 1796.

493—TORIN.

*J. K. Achina*

Picturesque group of workmen preparing the unleavened dough for the New Year's mochi. The pure realism of such work surpasses Hokusai of this date. About 1795 or 1796.

494—TORIN.

10.00

Very beautiful surimono proof impression of a family group in the corner of a country cottage, whose rice-fields are seen through a violent rain. The free impressionism of this piece is beyond all praise. Date about 1796.

495—TORIN.

*Lawton Parker*

7.00

Surimono of a group at festival time seeking shelter from a violent storm. A unique example and, at the same time, one of the most striking conceptions in all Ukiyo-ye art. About 1797.

496—WUN-PO.

*Paul Harland*

9.00

Fine design in the style of Torin of two figures of women meeting a Shinto priest in a solemn temple grove. This is probably a fellow-pupil with Hokusai. Date about 1795 or 1796.

497—EM-PO.

10.00

*C. F. Bishop*

Magnificent surimono design of a court lady seated behind a blossoming plum tree. This is surely a proof impression, and the artist, though unknown, must be one of the greatest pupils of Torin, unless, indeed, the printed name be but another title for Torin himself. The finest of Hokusai's work done under the name Sori, whether in printing or painting, is very much like this. In certain technical respects this may be called the high-water mark of Ukiyo-ye. Date about 1797.

498—HOKUSAI.

8.00

Fine small design in the Torin manner of a young girl watching a boy play with a pup. Date about 1798.

*F. N. Hunter*

499—HOKUSAI.

Another design apparently of the same set as the preceding. Girl and attendant seated on a bench. If this had a signature, it would be Sori. Date about 1798.

500—HOKUSAI.

5.00

*Harold Bandon*

Fine surimono of a man and woman looking at a monkey on a perch. Brilliant impressionistic color. The signature is Gwakio-jin Hokusai. Date about 1800.

501—HOKUSAI.

Small surimono. Woman reading poem. Date about 1798.

*F. N. Hunter*

502—HOKUSAI.

Small surimono. Two male figures in court dress. Date about 1799.

503—HOKUSAI.

Date about 1800.

504—HOKUSAI.

Date about 1800.

*Mr. G. H. Nynkoop*

505—HOKUSAI.

Surimono. Travellers on a road. Early morning mist. Date about 1800.

506—HOKUSAI.

Surimono. Grinding beans for tofu. Date about 1800.

507—HOKUSAI.

Tall, narrow surimono. Man and monkey. Date about 1800.

*Lawton Parker*

508—HOKUSAI.

Surimono. The dancer. Date about 1801.

509—HOKUSAI.

Under the signature "Hishigawa Sori." A delicate surimono in fine condition, showing a scene in a tea-house kitchen. Date about 1801.

510—HOKUSAI.

*F. N. Gookin*

5.00 Under the signature "Hishigawa Sori." A comic scene by the roadside. Fine color and perfect condition. Date about 1801.

511—HOKUSAI.

*Larvton Parker*

7.00 Under the signature "Hishigawa Sori." Scene in early spring. The red plum tree is in flower. Date about 1801.

512—HOKUSAI.

*F. N. Gookin*

5.00 Date about 1801.

513—HOKUSAI.

Date about 1802.

514—HOKUSAI.

*Mr. Gillespie*

7.00 Surimono. Two boys, with rake and basket, gathering pine needles. The cone of Fuji, beautifully embossed, is seen through the trees at the left. Date about 1802.

515—HOKUSAI.

Small and finely executed surimono showing men crossing a river on the backs of servants. Date about 1802.

516—HOKUSAI.

Surimono. Basket mender and tea-house girl. Date about 1802.

517—HOKUSAI.

*F. N. Gookin*

7.00 Surimono. Date about 1802.

518—HOKUSAI.

Two women near an *andon* or night lamp. Date about 1802.



519—HOKUSAI.

Woman offering a cup to a wayfarer who sits at the tea-house door. Date about 1802.

520—HOKUSAI.

Subject taken from Chinese folklore. Two boys riding on cows. Date about 1802.

*F. N. Goshiki*

521—HOKUSAI.

Surimono. Farmers preparing fields. Date about 1802.

522—HOKUSAI.

Surimono. Two women sewing. Date about 1802.

*Larvton Parker*

523—HOKUSAI.

Surimono. Two tall women and a boy who is trying to move a large stone. Date about 1802.

524—HOKUSAI.

Surimono. Two women preparing food in a tea-house kitchen. A horse is feeding from a bag in the doorway. Date about 1802.

*F. N. Goshiki*

525—HOKUSAI.

Surimono. Tea-house girl inviting two pilgrims to enter. Date about 1802.

526—HOKUSAI.

Comic scene of jugglers by the roadside. Date about 1802.

527—HOKUSAI.

This surimono is of a different set and later date than the preceding. Date about 1803.

*S. Oshima*

528—HOKUSAI.

*K. Ushima*

8.00

One of the same set as No. 527. An interesting composition of river, distant shore and nearer bank, with a bench in the foreground upon which are seated two tall figures of women. Date about 1803.

529—HOKUSAI.

*F. N. Hunter*

10.00

Full-sized lateral print, representing a group of picnickers in an iris and wistaria garden. Date about 1803.

530—HOKUSAI.

Very small and dainty surimono. Woman and child at the shoji of a house. Date about 1804.

7.00

531—HOKUSAI.

*F. N. Gookin*

Full-sized lateral print. Fine color and condition. A procession is passing along a coast road. Behind can be faintly seen the outline of the sacred mountain, Fuji. Date about 1805.

532—HOKUSAI.

Lateral print. Charming view of a nobleman's house and garden. The autumn coloring of maple trees is exquisite. Date about 1805.

533—HOKUSAI.

A print of unusual shape. It represents a decorated pleasure boat on a river. Date about 1807.

17.00

534—HOKUSAI.

*F. N. Hunter*

Lateral print. Most interesting depiction of figures in a boat hauling fish in nets. Date about 1807.

535—HOKUSAI.

*Lawton Parker*

11.00

Under the signature Katsushika Taito. Tall narrow print, of the type so frequently used for New Year and other congratulatory occasions. Both pines and storks symbolize longevity and good fortune. Date about 1818.

536—HOKUSAI.

*Lawton Parker*

15.00

Under the signature Katsushika Taito. Upright print showing a fish in swirling water. Date about 1815.

537—HOKUSAI.

*Mr. G. H. Ny...*

17.00

Under the signature Katsushika Taito. Tall, very narrow print. A figure of an old magician projecting his astral body in compressed form. Date about 1818.

538—HOKUSAI.

*Yamanaka Leo*

5.00

Square surimono. The robe of the boy shows a wonderful richness and delicacy of treatment. Date about 1820.

539—HOKUSAI.

Tall, very narrow print of birds and flowers. Date about 1820.

540—HOKUSAI.

*I. N. Phelps Stokes*

12.00

Square surimono; unusually elaborate. Shows two warriors in full armor. Date about 1822.

541—HOKUSAI.

Square surimono. Rich and highly colored. Date about 1822.

- 542—HOKUSAI. *R. H. Gallatin*  
9.00 Square surimono. Date about 1822.
- 543—HOKUSAI. *Lawton Parker*  
7.00 Square surimono. Women preparing dishes for  
the New Year's feast. The work upon this print is  
almost jewel-like in delicacy. Date about 1824.
- 544—HOKUSAI. *Lawton Parker*  
7.00 Wind on the plains. One of the set of his Famous  
Views of Fuji. Date about 1835.

## FOURTH AND LAST EVENING'S SALE

THURSDAY, MARCH 12TH, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

545—HOKUSAI.

*Miss L. L. Kane*

*7.00* One of thirty-six views of Fuji—view from a tea-house at Yoshida on the Tokaido.

546—HOKUSAI.

*Lawton Parker*

*5.00* Of same set as No. 545. Kanaya on the Tokaido.

547—HOKUSAI.

*b. F. Bishop*

*15.00* Of same set as No. 545. Boats in the sea near Tago beach.

548—HOKUSAI.

*b. F. Bishop*

*9.00* Of same set as No. 545. Carpenters sawing a great beam into planks in the mountains of Totomi.

549—HOKUSAI.

*Lawton Parker*

*9.00* Of same set as No. 545. The water wheel at Onden.

550—HOKUSAI.

*Miss L. L. Kane*

*12.00* Of same set as No. 545. The mountain pass of Inumè. The coloring of this print is strong and fine.

551—HOKUSAI.

*Lawton Parker*

5-00

Of same set as No. 545, though a different printing.  
Reflection of Fuji in the waters of Sansaka.

552—HOKUSAI.

Of same set as No. 545. A boat in the river grass  
at Ushibori, Province of Hitati.

*Miss L. L. Kane*

12.00

553—HOKUSAI.

Of same set as No. 545. A print from the same  
block as 552, but with different coloring.

554—HOKUSAI.

*F. W. Gookin*

5-00

Of same set as No. 545. Same view as preceding.  
Fuji showing over the roofs of the Mitsui stores,  
Yedo.

555—HOKUSAI.

*Mr. Borden*

6-00

Of same set as No. 545. Fuji showing over the  
rows of "kura" or storehouses and over Nihon-  
bashi, Yedo.

556—HOKUSAI.

Of same set as No. 545. Fuji from Minobu-gawa.

*Miss L. L. Kane*

12.00

557—HOKUSAI.

Of same set as No. 545. Great tree and view of  
Fuji seen from Mishima Pass.

558—HOKUSAI.

*Lawton Parker*

10.00

Of same set as No. 545. The village of Iwasa, with  
Fuji above.

559—HOKUSAI.

*C. F. Bishop*

5-00

Of same set as No. 545. Rustic bridge and river  
scene, Fuji in background.

560

560—HOKUSAI.

Of same set as No. 545. The great pine tree of Ayoyama.

9.00 { 561—HOKUSAI.

Of same set as No. 545. Tea-picking at Katakura.

562—HOKUSAI.

Of same set as No. 545. Fuji seen across the roofs of Yoshiwara.

*F. W. Hunter*

21.00 { 563—HOKUSAI.

Of same set as No. 545. Splendid view of Riongoku bridge, boat and distant mountain. The line and composition in this print are fine.

*Miss L. L. Kane*

6.00 { 564—HOKUSAI.

Of same set as No. 545. The roof of the great Hongwaiyé temple of Asakusa, Yedo.

*C. F. Bishop*

12.00 { 565—HOKUSAI.

Of same set as No. 545. The slope of Surugadai, in the centre of Yedo.

*F. W. Gookin*

566—HOKUSAI.

Of same set as No. 545. Shinegawa Bay, cherry trees and distant Fuji.

9.00 { 567—HOKUSAI.

Of same set as No. 545. River and mist, with Fuji above.

*C. Grant Lathrop*

568—HOKUSAI.

Of same set as No. 545. Views of Fuji. Tsukudazima.

*A. H. Hoyer*

- 569—HOKUSAI. *Miss L. L. Kane*  
 13.00 Of same set as No. 545. Fishermen at the rice-field  
 dykes, a traveller and a red horse.
- 570—HOKUSAI. *F. N. Gookin*  
 7.00 Of same set as No. 545. The lower fields of Me-  
 guro, showing stacks of rice-straw.
- 571—HOKUSAI. *F. B. Pratt*  
 27.00 Of same set as No. 545. Fisherman casting his  
 net from a steep rock. Fuji rising above mists in  
 background.
- 572—HOKUSAI. *O. Furukushima*  
 8.00 Of same set as No. 545. Gazing at Fuji from the  
 pagoda of the Five Hundred Rakan.
- 573—HOKUSAI. *Lawton Parker*  
 10.00 Of same set as No. 545. A cooper at work at Fu-  
 jimi no Hara.
- 574—HOKUSAI. *F. N. Gookin*  
 5.00 Of same set as No. 545. Gathering clams and  
 edible seaweed at Todo no Ura.
- 575—HOKUSAI. *Mrs. Austin*  
 9.00 Of same set as No. 545. A snowy morning at  
 Koishikawa, Yedo.
- 576—HOKUSAI. *F. B. Pratt*  
 32.00 Of same set as No. 545. One of the most famous  
 of the Views of Fuji.
- 577—HOKUSAI. *F. B. Pratt*  
 11.00 Of same set as No. 545. Great junks off the coast  
 of Narumi. Fuji above the water horizon.



578—HOKUSAI.

21.00 Of same set as No. 545. View from Yenoshima.

579—HOKUSAI.

10.00 Of same set as No. 545.

580—HOKUSAI.

22.50 Of same set as No. 545. Perhaps the most sought after of all Hokusai's designs. This is the "Great Wave," in the hollow of which is framed a distant view of snow-clad Fuji.

580A—HOKUSAI.

45.00 Of same set as No. 545. Another example of the same print as preceding number. Earlier impression.

581—HOKUSAI.

5.00 Of same set as No. 545. Fuji seen under the bridge of Mannen, Tukagawa.

582—HOKUSAI.

Of same set as No. 545. View across Lake Hakone, Province of Sagami.

583—HOKUSAI.

Of same set as No. 545. Storks, pine trees and the cone of Fuji. Though this print appears in the regular set of views, it is meant to be of a congratulatory, or "Good Luck," character.

This ends the long series of Hokusai's Views of Fuji presented in this Catalogue. The date of all is approximately the year 1835.

583A—HOKUSAI.

14.00 One of the famous set of Ghosts. About 1840.

Mrs. L. L. Kane

Mrs. Geo. T. Bliss

O. Fukushima

Lawton Parker

C. F. Bishop

Mrs. L. L. Kane

Mr. G. H. Wyke

583B—HOKUSAI. *C. Grant La Farge*  
21.00 Another of the famous set of Ghosts. About 1840.  
Perfect condition.

583C—HOKUSAI. *Joseph Dowd*  
19.00 Another of the famous set of Ghosts. About 1840.  
Perfect condition.

584—HOKUSAI. *A. W. Myer*  
9.00 From another series of views. This represents the  
Full Moon over Yodogawa. Date about 1840.

585—HOKUSAI. *F. W. Gookin*  
19.00 From a series called Views of Famous Bridges.  
This shows an example of "Yatsu-hash," or  
"Eight Bridges," spanning a field of iris. This  
device is constantly to be seen in Japanese art,  
and has its origin in Japanese poetry. Date about  
1840.

586—HOKUSAI. *F. W. Hunter*  
12.00 Views of Bridges. Date about 1840.

587—HOKUSAI. " " "  
5.00 Views of Bridges. Date about 1840.

588—HOKUSAI. *C. F. Bishop*  
5.00 Views of Bridges. In the Feast of Lanterns. Date  
about 1840.

589—HOKUSAI. *F. W. Hunter*  
14.00 Views of Bridges. The drum-bridge leading to  
the Kameido temple of Benten, in the suburbs of  
Yedo. To have climbed this bridge without fall-  
ing or stumbling is supposed to bring an answer  
to prayer. Date about 1840.

590—HOKUSAI.

C. F. Bishop

7.00 Views of Bridges. Date about 1840.

591—HOKUSAI.

Mrs Geo. T. Bl

25.00 Views of Bridges. The "Hanging-cloud" bridge,  
Mount Giodosan, at Ashikaga. Date about 1840.

592—HOKUSAI.

Mrs Kane

15.00 Views of Bridges. Date about 1840.

593—HOKUSAI.

C. F. Bishop

9.00 Views of Bridges. Date about 1840.

594—HOKUSAI.

F. W. Hunter

7.00 Views of Bridges. Date about 1840.

595—HOKUSAI.

Larvton Parker

24.00 A print, interesting in subject and in color. It  
represents an ancient court-dance, with the treat-  
ment of figures and landscape somewhat in the  
style of the old Tosa painters. Date about 1840.

596—HOKUSAI.

C. F. Bishop

9.00 One of his famous set of waterfalls. Men bathing  
in the Falls of Robden. Date about 1845.

597—HOKUSAI.

C. F. Bishop

11.00 One of his famous set of waterfalls. Aoye Gaoka,  
Yedo. Date about 1845.

598—SHINSAL.

Surimono. Fine delicate impression and color.  
Date about 1806.

- 595  
599—SHINSAL.  
Surimono. Two women and a child. Date about 1806.
- 9.00 { 600—RIUSAL.  
Surimono. Two figures, a woman and boy. Date about 1806.
- 601—HOKUBA.  
Surimono. Unusually tall. Exquisite color and workmanship. Date about 1809.
- F. N. Gookin*

- 602—HOKUBA.  
Surimono. Woman and girl reading letter. Date about 1810.
- 7.00 { 603—HOKUBA.  
Surimono. Fine example. Date about 1811.
- 604—SHINSAL.  
Surimono. Woman and two boys. Date about 1815.
- F. G. Lloyd*

- 605—KUNISADA.  
Unusually large and fine surimono. Splendid color. Figures of two actors. Date about 1813.
- 8.00 { 606—KUNISADA.  
Large surimono. Fine color. Figures of two actors. Date about 1815.
- C. F. Bishop*

- 607—KUNISADA.  
Large surimono. Figures of two actors. Date about 1815.
- 19.00 { 608
- C. Grant LaTarge*

608—KUNISADA.

Large surimono. Strong, rich design of actor, seated. Date about 1818.

609—KUNISADA.

Large surimono. Figures of two actors. Date about 1820.

*Miss L. L. Har*

610—KUNISADA.

Large surimono. Figures of two actors, each holding in his hand a mask. Date about 1825.

611—KUNISADA.

Large ordinary print; good color. Reclining figure of a woman. Date about 1825.

612—KUNISADA.

Large print. Mother nursing baby under child's mosquito net. Date about 1835.

*Miss L. L. Har*

613—KUNIMASA.

Square surimono of an actor. The remarkable thing about this print is the fact that it is printed on both sides. If the picture is turned, it will be seen that the back of the warrior's head and figure gives the appearance of a separate print. Date about 1818.

*C. F. Bishop*

614—SHIGEMASA.

Small surimono. Three ceremonial figures at New Year. Date about 1814.

615—GAKUTEL.

Surimono, large. Strong figures in front of Yoshiwara. Date about 1814.

*Joseph Howard*

616

616—GAKUTEL.

Surimono, large; fine color. Boy and teacher.  
Date about 1815.

617—GAKUTEL.

Surimono, large. Splendid print, showing two  
legendary characters. Date about 1818.

618—GAKUTEL.

Surimono, large. In beautiful condition. An aged  
couple talking to a young woman. Date about  
1818.

619—GAKUTEL.

Surimono, large. Woman playing a samisen. Date  
about 1825.

620—YEISEN.

Surimono. Peasant girl with load on her head.  
A blossoming plum tree stands behind. Date about  
1818.

621—YEISEN.

Surimono. Little girl offering a woman a tray  
with flowers. Date about 1828.

622—YEISEN.

Surimono, beautiful in color and execution. Two  
women, one bearing trophy of the Tanabata Festival.  
Date about 1830.

623—YEIZAN.

Surimono. Two women at a loom, examining  
brocade. Date about 1820.

*F. G. Lloyd*

*F. H. Ireland*

*C. F. Bishop*

5.00 { 624—KUNIYOSHI.  
Surimono. Woman playing the koto. Date about 1822. *C. Grant La Farge*

5.00 { 625—KUNIYOSHI.  
Surimono. Woman in a kago or palanquin. Rich, strong color. Date about 1823.  
  
626—KUNIYOSHI.  
Surimono. Date about 1828. *F. G. Lloyd*  
5.00 { 627—SHUNMAN.  
Surimono. Standing figure of a woman. Date about 1820.

5.10 { 628—HOKKEL.  
Surimono. Unusual coloring. Woman with tray. Date about 1822. *F. G. Lloyd*  
5.10 { 629—HOKKEL.  
Surimono. Fine color. Seated figure of a man. Date about 1825.

7.00 { 630—KUNINAU.  
Surimono. Woman and passing umbrellas. Date about 1825.  
  
631—HOKKEL.  
Pupil of Hokusai. Surimono. Warrior. About 1835. *Joseph Wood*  
7.00 { 632—HOKKEL.  
Surimono. Chinese warrior on horseback. Date about 1835.

7.00 { 633—HOKKEI.  
Surimono. Radish and butterfly. About 1845. *C. Grant La Farge*  
634—HOKKEI.  
Surimono. Fujiyama. About 1820.

5.00 { 635—HOKKEI.  
Surimono. Morning at a temple. About 1825.  
636—HOKUSEU.  
Pupil of Hokusai. Surimono. Two figures looking at scroll. About 1803.  
637—HOKUJU. *Mrs. Austin*  
Pupil of Hokusai. Surimono. Young girl in ancient costume, with wistaria flowers. About 1812.  
638—HOKKEI.  
Surimono. Very fine design of a court lady raising a bamboo blind. About 1820.

6.00 { 639—HOKKEI.  
Surimono. Japanese noble looking at the painting of a Chinese sage. About 1830.  
640—HOKKEI. *F. G. Lloyd*  
Surimono. Fine figure of the Chinese warrior, Kan-u. Date about 1840. The drawing of the blue porcelain bowl is fine.  
641—HOKKEI.  
Surimono. Chinese court lady and attendant. About 1830.



642—HOKKEI.

Surimono. Very fine design, in soft colors, of girl and young man with a kite. About 1828.

643—HOKKEI.

Surimono. Striking design, in rich colors, of toys, a kite, a ball and a battledore. About 1815.

7.00 644—HOKKEI.

Surimono. Man on balcony and flying fairy. About 1825.

645—GAKUTEL.

Surimono. Delicate proof. Design of woman and boy. About 1830.

22.00 646—GAKUTEL.

Surimono. Fine delicate impression of a tea-house girl. Date about 1830.

647—GAKUTEL.

Surimono. Wonderful, fine impression of two girls dancing at night upon a lighted balcony. The cherry trees behind the railing shine out white against the black sky. About 1828.

648—GAKUTEL.

28.00 Surimono. Companion piece to the preceding. Two more dancers. This design is extremely rare and striking. About 1828.

648A—GAKUTEL.

25.00 Another example of the preceding print.

649—GAKUTEL.

Surimono. Fine design of a seated warrior in full armor. About 1825.

*C. Grant LaFar*

*Lawton Parker*

*Lawton Parker*

*C. F. Bishop*

149

650—GAKUTEL.

Surimono. Very beautiful, soft proof impression of a court lady ascending a sloping bridge. The composition of lines is very striking. Date about 1813.

*Joseph Wood*

5 10

651—GAKUTEL.

Surimono. Fine design of two warriors watching the flight of an arrow. About 1820.

652—GAKUTEL.

Surimono. Fine design, in very dark colors, of a seated warrior unhelmeted. About 1825.

*Mrs L. L. Kane*

9 00

653—GAKUTEL.

Surimono. Interesting design of a bamboo cage for a nightingale, with cut sprays of plum blossoms. About 1820.

654—SHINSAL.

Surimono. Delicate proof design of a woman cutting a boy's fingernails. About 1800.

655—SHINSAL.

Small surimono. Woman drinking the New Year's sake. About 1801.

*C. Grand La Forge*

5 00

656—SHINSAL.

Surimono. Finely printed design of lacquered sake cups. About 1807.

## HIROSHIGE.

THE FOLLOWING PRINTS ARE MOSTLY EARLY IMPRESSIONS,  
AND MELLOW IN TONE, A CONDITION NOT  
GENERALLY MET WITH :

657—TOKAIDO.

Gamohara.

657  
 658—TOKAIDO.  
 Hisaka. Soyono nakayama.  
 9.00  
 659—TOKAIDO.  
 Tsushiyama.

*O. Fubrichima*

660—TOKAIDO.  
 Miya.  
 5.00  
 661—TOKAIDO.  
 Yoshida.

*L. Vernon*

662—TOKAIDO.  
 Arai.  
 9.00  
 663—TOKAIDO.  
 Fujisawa.

*C. F. Bishop*

664—TOKAIDO.  
 Hiratsuka.  
 10.00  
 665—TOKAIDO.  
 Mariko.  
 666—TOKAIDO.  
 Yo-o-Kaidchi.

*Mrs. Geo. T. Bliss*

667—TOKAIDO.  
 Yu-i.  
 14.00

*Miss L. L. Kane*

668—TOKAIDO.  
 Hakone.  
 5.00

*C. F. Bishop*

669—TOKAIDO.  
 Okabe. Udzu no yama.  
 13.00

*Miss L. L. Kane*

6.00 { 670—TOKAIDO.  
Kakegawa.

C. Grant La Farge

11.00 { 671—TOKAIDO.  
Fujiyeda.  
672—TOKAIDO.  
Yoshiwara.  
673—TOKAIDO.  
Eijiri.

Miss L. L. Kane

9.00 { 674—TOKAIDO.  
Kameyama.  
675—TOKAIDO.  
Chirifu.

A. Krentzberg

11.00 { 676—TOKAIDO.  
Mishima.  
677—TOKAIDO.  
Shirasuka.  
678—TOKAIDO.  
Numatsu.

Miss L. L. Kane

10.00 { 679—TOKAIDO.  
Fujikawa.  
680—TOKAIDO.  
Futukawa.  
681—TOKAIDO.  
Simada Oigawa.

C. F. Bishop

682—KIOTO.

Yaseno sato.

683—KIOTO.

Gosho.

684—KIOTO.

Kiyomidsu.

*L. Dennison*

685—KIOTO.

Kiyomidsu.

686—TEMPLE NEAR KIOTO.

687—ISHE.

*C. F. Bishop*

688—OIKAWA.

689—KOKA NEIJI.

690—TOKIO.

Asakusa.

*C. F. Bishop*

691—TOKIO.

Sumidagawa. Sangoku tsutsumi.

692—TOKIO.

Uyeno.

693—TOKIO.

Uyeno.

*F. N. Gookni*

694—SO-O SHIU HISHIRI GA HAMA.

695—RIOGOKU YANAGIBARI.

696—KOSHUYA.

697

*L. Dentch*

697—SANUKI MARUGAME.

5.00 { 698—MINAKA MIMORI.  
699—ARIDA. *J. & Lloyd*  
700—SERIKAWA.

8.00 { 701—KUWANA.  
702—TEMPLE OF 500 RAKAN. *J. N. Hunter*  
703—OTCHANO MIDZU.

8.00 { 704—UGENO.  
705—SHINANAWA. *A. H. Hoyer*  
706—KAMEIDO TENZIN.

5.00 { 707—OCHA NO MIDZU.  
708—NIPPONBASHI.  
Fish market. *G. F. Bishop*  
709—UYENO KİYOMIDZU.

5.00 { 710—SUMIDAGAWA.  
711—ASUKAYAMA. *G. F. Bishop*  
712—SAKURDDAGAMON.

EIGHT VIEWS OF LAKE OMI.

12.00 { 713—KATATA.  
714—PINE OF KARASAKI. *A. H. Hoyer*

- 9.00 { 715—YABASHI. C. F. Bishop  
 716—HIRA.
- 8.00 { 717—ISHIYAMA. A. H. Uyer  
 718—MIIDERA.
- 8.00 { 719—SETA. Mrs. Geo. T. Bliss  
 720—AWAJU SEITAN.
- 7.00 { 721—SMALL, ROUND PRINT.  
 River scene. Mrs R. Patterson  
 722—SMALL, UPRIGHT PRINT.  
 Gardeners carrying plants.
- 10.00 { 723—UPRIGHT PRINT.  
 Lioness and cub. J. W. Rockefeller Jr.  
 724—SHRIMPS AND FISHES.  
 725—CRAB AND MACKEREL.
- 6.00 { 726—CARP. F. G. Lloyd  
 727—SCENE FROM THE FORTY-NINE RONIN  
 728—SCENE FROM THE FORTY-NINE RONIN.
- 20.00 { 729 } John W. Rockefeller Jr.  
 730 } SIX UPRIGHT PRINTS OF BIRDS.  
 731 } Will be sold separately.  
 732 }  
 733 }  
 734 }

- 735—FIFTY-SIX PRINTS. *F. N. Hunter*  
 25.00 The large Tokaido set complete, including three alternatives. Fine old examples.
- 736—SEVENTY PRINTS. *A. F. Schwartz*  
 8.00 Of several smaller Tokaido sets.
- 737—TWENTY-SIX PRINTS. *Mr. Wright*  
 8.00 Of the Tokio set.
- 738—FORTY PRINTS. " "  
 9.00 Of the Kioto set.
- 739—SEVENTEEN PRINTS. " "  
 11.00 Of another set.
- 740—THIRTY-TWO PRINTS. *H. Ushima*  
 8.00 From various other sets.
- 741—TWENTY-FOUR PRINTS. *Mr. Wright*  
 8.00 From various other sets.
- 742—FOURTEEN PRINTS. " "  
 6.00 From various other sets.
- 743—FIFTEEN PRINTS. *S. F. Coppin*  
 16.00 From several upright sets.
- 744—TWENTY-FOUR PRINTS. *F. N. Hunter*  
 15.00 Snow scenes.
- 745—TEN PRINTS. *Mrs. Geo. C. Bliss*  
 8.00 Night scenes.
- 746—TWENTY-EIGHT PRINTS. *Mr. Wright*  
 8.00 Small landscapes.



747—TWENTY-TWO PRINTS. *Harold Bandoni*  
5-00 From several Ronin sets.

748—FIVE PRINTS. *C. Grant LaFarge*  
3-00 Figure. Triptych and kakemono-ye.

749—TWENTY-NINE PRINTS. *C. Grant LaFarge*  
20-00 From the fish series.

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